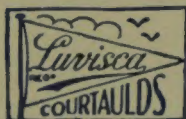


THE ILLUSTRATED LONDON NEWS



Luvisca SHIRTS SOFT COLLARS & PYJAMAS

LOOK
FOR
THE
REGISTERED
TAB:



BRITISH IN MANUFACTURE.

Ask for and see you get "LUVISCA." There is nothing just-as-good. If any difficulty in obtaining, write Courtaulds Ltd. (Dept. 124M), 16, St. Martin's-le-Grand, London, E.C.1, who will send you name of nearest retailer and descriptive literature.

THERE are points about "LUVISCA" Shirts and Collars that make for better dressing, better comfort, longer service. Silky in appearance, smartly made, with up-to-date fast colours, they show the best return for one's outlay. Similarly, there is no finer nightwear than "LUVISCA" Pyjamas. Full ranges are available at leading Hosiers, Stores and Outfitters.



THREE STAR BRANDY INSIST ON HENNESSY

HENNESSY XO GUARANTEED OVER FORTY YEARS OLD

CANADIAN CLUB

TOBACCO & CIGARETTES

LONDON ELECTROTYPE AGENCY LIMITED.

Publishers, Authors, Illustrated Press Agents, &c., should apply to the above Agency in all matters dealing with arrangements for reproducing Illustrations, Photographs, &c.

Sole Agents for "The Illustrated London News," "The Sketch," &c.

10, ST. BRIDE'S AVENUE, E.C. 4

AS GOOD AS WHISKY CAN BE!

m'callum's

PERFECTION SCOTS WHISKY.

LET
(THE SAFE BRAND)

GENASPRIN

KEEP
PAIN
AWAY

The Most
Interesting

JIG-SAW PUZZLES

are the DELTA
Fine Cut Series.

REPRODUCTIONS IN COLOUR-PHOTOGRAVURE FROM PICTURES BY WELL-KNOWN ARTISTS.

250-Piece Puzzle - - - 8/6 Post Free.

42-PAGE ILLUSTRATED CATALOGUE, 2d. POST FREE, CONTAINING PARTICULARS OF PUZZLES, INCLUDING—

30-Piece 1/3 50-Piece 2/- 75-Piece 3/- 100-Piece 4/- 250-Piece 8/6 500-Piece 18/- 600-Piece 21/- 1000-Piece 33/-

To be obtained from all Booksellers, Stationers
and Stores, or direct from the Publishers:

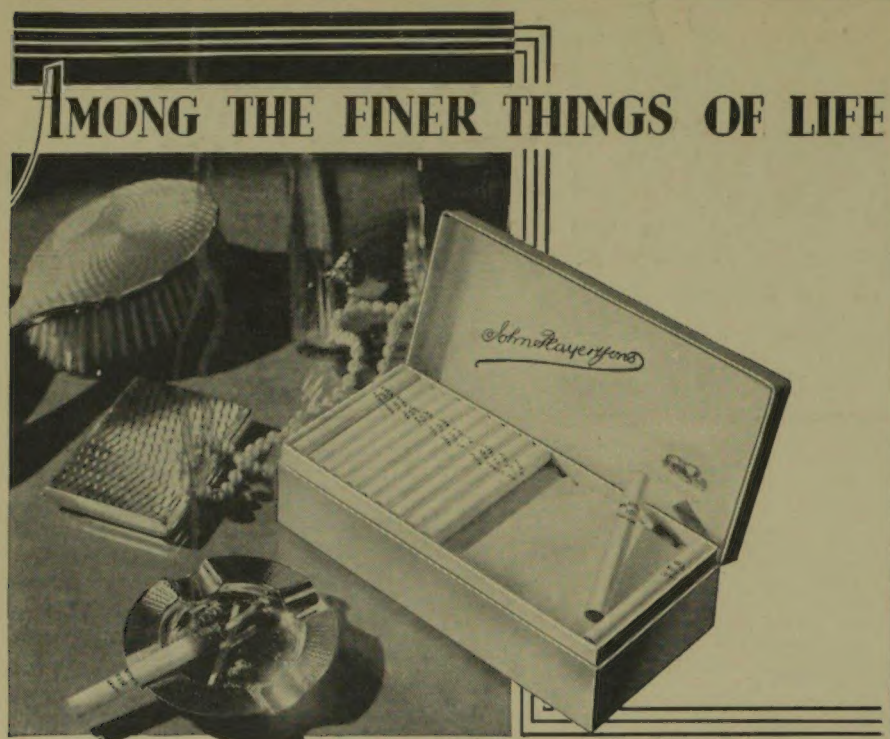
A. V. N. JONES & CO., LTD., 64, Fore Street, London, E.C.2.

ALL CLASSES OF INSURANCE TRANSACTED.

CAR & GENERAL INSURANCE LTD.

CORPORATION

83, PALL MALL, LONDON, S.W.1.



Superb craftsmanship working on exquisite Virginia leaf has produced in **PLAYER'S No. 3** a cigarette that satisfies the most exacting Smoker

PLAYER'S No. 3

EXTRA QUALITY VIRGINIA

10 FOR 8^d 20 FOR 1/4 50 FOR 3/3 100 FOR 6/4

With or without Cork Tips

ISSUED BY THE IMPERIAL TOBACCO COMPANY (OF GREAT BRITAIN AND IRELAND), LTD.

3P8E

VICHY-ETAT PASTILLES

Containing the **NATURAL Vichy Salt**—Two or three Pastilles after and between meals greatly facilitate digestion.

VICHY-ETAT SURPASTILLES

Cleanse the palate and sweeten the breath. *Specially prepared for Smokers.*

VICHY-ETAT NATURAL SALT

As extracted from the Vichy Waters. Put up in bottles and packets. Useful when travelling.

VICHY-ETAT COMPRIMÉS

Most convenient for producing a Sparkling Alkaline Water, both digestive and pleasant.

As a guarantee of **GENUINENESS** insist upon the Trade Mark—

Can be obtained of all Chemists, Drug Stores, &c.

Sole Wholesale Agents:—

INGRAM & ROYLE, Ltd.,

Bangor Wharf, 45, Belvedere Road, London, S.E. 1.



SUN-BATHE in SECLUSION on a THORNYCROFT MOTOR BOAT



Here's another of the many pleasures motor-boating affords, which are amplified in our "Happy Days Afloat." Ask for leaflet No. 1475 and list of new and used craft ready for delivery.

John. I. Thornycroft & Co., Limited, Thornycroft House, Smith Square, London, S.W. 1

THE SALT OF LIFE



Cerebos

SALT

Adds flavour to food and zest to life.
SEE HOW IT RUNS!



TEST MATCHES

ENGLAND v AUSTRALIA

1932 1933

You can travel to Australia and back first class in the 20,000-ton Orient Line Mail Steamers.

ROUND VOYAGE TICKET

£150

TEST IT

AND SEE THE

AUSTRALIAN SUNSHINE

BEAT THE

ENGLISH WINTER

Your ticket will give you all the amenities of a first-class hotel with a voyage across the world at roughly 30/- per day.

ORIENT LINE TO AUSTRALIA

Managers: Anderson, Green & Co., Ltd.
5 Fenchurch Avenue, London, E.C. 3

West End Offices: 14 Cockspur Street, S.W. 1 & No. 1 Australia House, Strand, W.C. 2

THE ILLUSTRATED LONDON NEWS

The Copyright of all the Editorial Matter, both Engravings and Letterpress, is Strictly Reserved in Great Britain, the Colonies, Europe, and the United States of America.

SATURDAY, AUGUST 6, 1932.



THE KING IN HIS ELEMENT AT COWES: HIS MAJESTY ABOARD HIS RACING CUTTER "BRITANNIA."

The King and Queen went to Cowes earlier than usual this year, arriving there on July 26 for a fortnight's holiday afloat. His Majesty, who is the keenest of sailors, lost no time in going aboard his famous racing cutter "Britannia," for he visited her an hour or so after the "Victoria and Albert" had moored. On the 28th he had his first sail of the season. He went to Southsea in the destroyer

"Crusader" and there joined the "Britannia," which took part in the regatta of the Royal Albert Yacht Club and dead-heated with the "Westward." His first race at Cowes was on July 30, when "Britannia" raced against "Candida," "Shamrock V.," "Westward," and "White Heather" during the Royal Southampton Yacht Club's regatta, which had been transferred from Calshot.



By G. K. CHESTERTON.

WITH the high priests of Mumbo-Jumbo I am on friendly terms; with the worshippers of the Green Monkey and the Seven-headed Snake I can chat cheerfully if we meet by chance in society; with the Blood-drinkers of Baphomet I have tactfully agreed to differ; with the Howling Dervishes of the Red Desert I see the road open to reunion; from those who offer their babies to the Most Ancient Crocodile I differ only in opinion; of those who consider it a sign of divine favour that their mother's head is bitten off by a Bengal tiger, I am willing to believe that they are better than their creed; to those who believe the sea to be the green blood of a great giant whose anæmic visage is exhibited in the moon, I am ready to concede that we may be looking at two different aspects of truth; in those who sincerely hope to gratify the god of their fathers by eating nothing but live scorpions, I respectfully salute a counsel of perfection which I am not myself called upon to follow; in those who paint themselves scarlet all over and dance before the Nine-headed Elephant, I recognise a ritualistic practice which franker and fuller discussion might well commend even to less advanced schools of thought in the Universal Church; of Thugs I think hopefully; of Bashi-Bazouks I hear the most reassuring news; and to Christian Scientists I extend Christian charity. But there is one way of writing about such things and such people which seems to me to suggest something utterly sub-human and much less than half-witted; something so stunted that we can hardly recognise it as the stature of manhood; something so stupid that we can hardly call it the mind of man; something so flat and unlifting that it might possibly be the mind of one of those flat, pale fishes that lie on the floor of the deep dark sea and live only in two dimensions. And this mentality is the mentality of a large number of people who write educational works on evolutionary history, and are so grossly benighted that they really believe themselves to be enlightened.

For in all the wild rites and the savage myths, there is at least that twilight which suggests to itself, and by itself, that it might be more enlightened than it is. There is something in the grossest idolatry or the craziest mythology that has a quality of groping and adumbration. There is more in life than we understand; some have told that if we ate a scorpion or worshipped a green monkey we might understand it better. But the evolutionary educator, having never since his birth been in anything but the dark, naturally believes that he is in the daylight. His very notion of daylight is something which is so blank as to be merely blind. There are no depths in it, either of light or darkness. There are no dimensions in it; not only no fourth, but no third, no second, and

hardly a first; certainly no dimensions in which the mind can move. Therefore the mind remains fixed, in a posture that is called progressive. It never looks back, even for remembrance; it never looks the other way, even for experiment; it never looks at the other side, even for an adventure; it never winks the other eye. It simply knows all there is; and there does not seem to be much to know. I have recently been looking through a specimen of this sort of scientific summary of the story of man; and I am relieving my feelings.

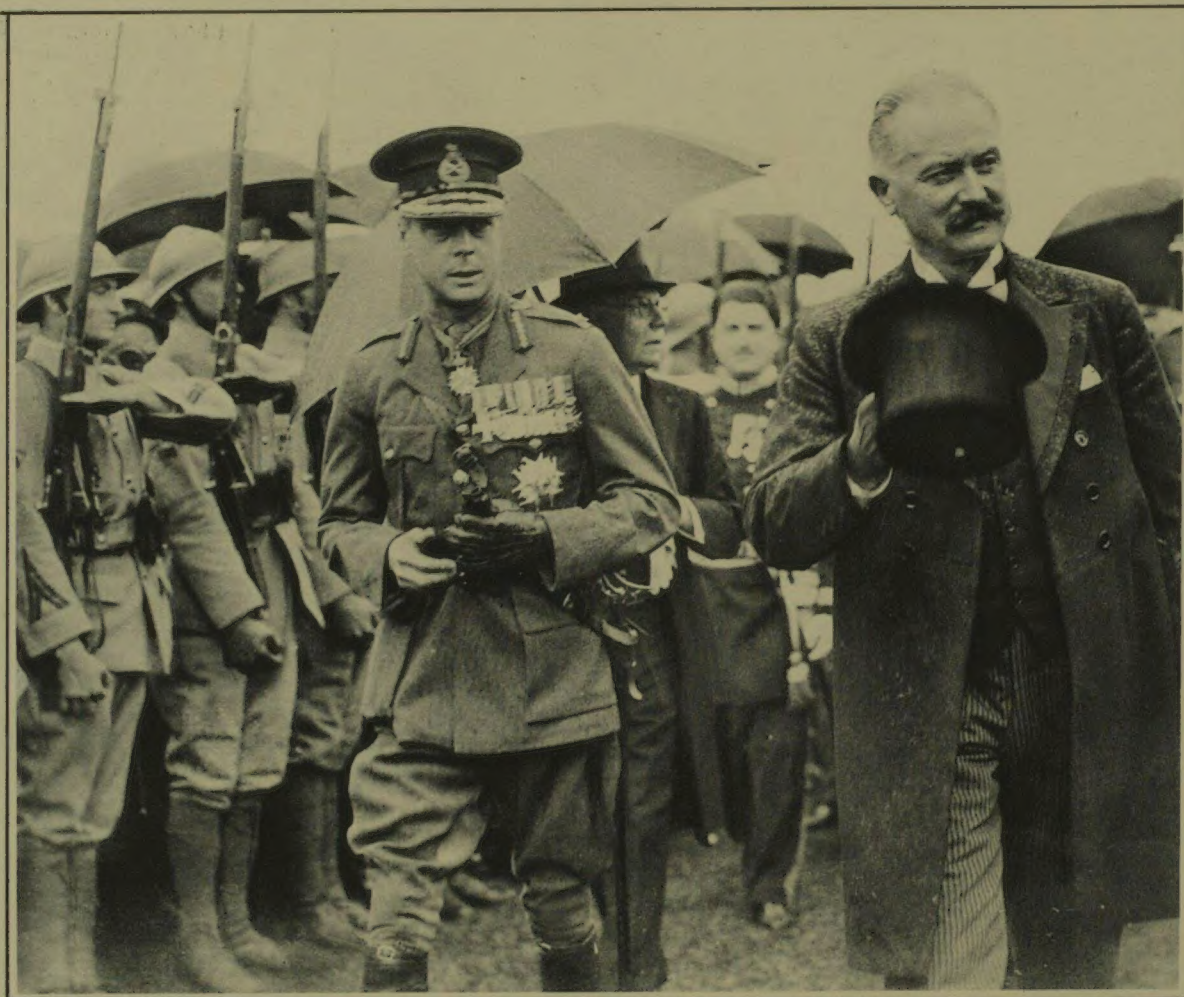
Every child has, and every savage or simple person probably has, certain profound and subtle questions

of youth. The plug is generally a word; a stupid word used as a stopper upon thought. It does not solve the mystery; it only stupefies or paralyses the power to realise that it is a mystery. When a boy wants to walk about, he knows it is mixed up with feelings he has not fathomed and a song called "Over the Hills and Far Away." When a poet walks about, he realises something strange in the fact that he can walk about, and that a tree or a mountain cannot walk about. But the object of the pseudo-scientist is to utter a sort of formula of enchantment which will chill and freeze these wanderers for ever. If their bodies still move about, at least their minds

will never move again. He utters the magic words "Man has evolved powers of locomotion"; and man loses them on the spot. Those who were previously walking about remain stuck like statues in the garden of the wizard.

To take one case: the book I read repeated for the millionth time that modesty must be meaningless because the amount of clothing varies among various races. As if any theologian or moralist of standing ever said that the divine plan of the universe dictated a particular length of skirt! All they dictated was decent acquiescence in whatever was regarded as a reasonably unobtrusive length of skirt. But the writer did not think much of modesty as a reason for clothing; it was mentioned in Genesis and therefore could not be true. Now it is quite true that ornament is a very early element in this mysterious human behaviour; though the ornament often refers to taboos about sex. But this writer could not be content to say that dress began with ornament. He must insist on saying that dress began with ostentation. That is to say, he was bound to begin with a word that be-

littles and depreciates; even when it is inapplicable. A whole tribe could not wear the same clothes out of ostentation; and in our modern tribe it is commoner to wear no clothes with that object. Besides, ornament began with all sorts of things other than clothes; pottery and walls and weapons and so on. And if the writer supposes that one superior baboon could say to another slightly inferior baboon, "Paint or weave me an ornament that coils like the whirlpool or dances like the waves, that catches the stars in a net or branches into suns like a rose-tree into roses; because I am feeling ostentatious this morning," and that the common workman would then carry out the task—why then the writer considerably underrates the subtlety even of the most primitive and prehistoric art. But he must have a word that shrivels and cheapens something; so he calls the whole mystery of the human thirst for beauty "ostentation." But anybody who has read many books of this swaggering scientific sort knows that there can be a good deal of ostentation with no beauty at all.

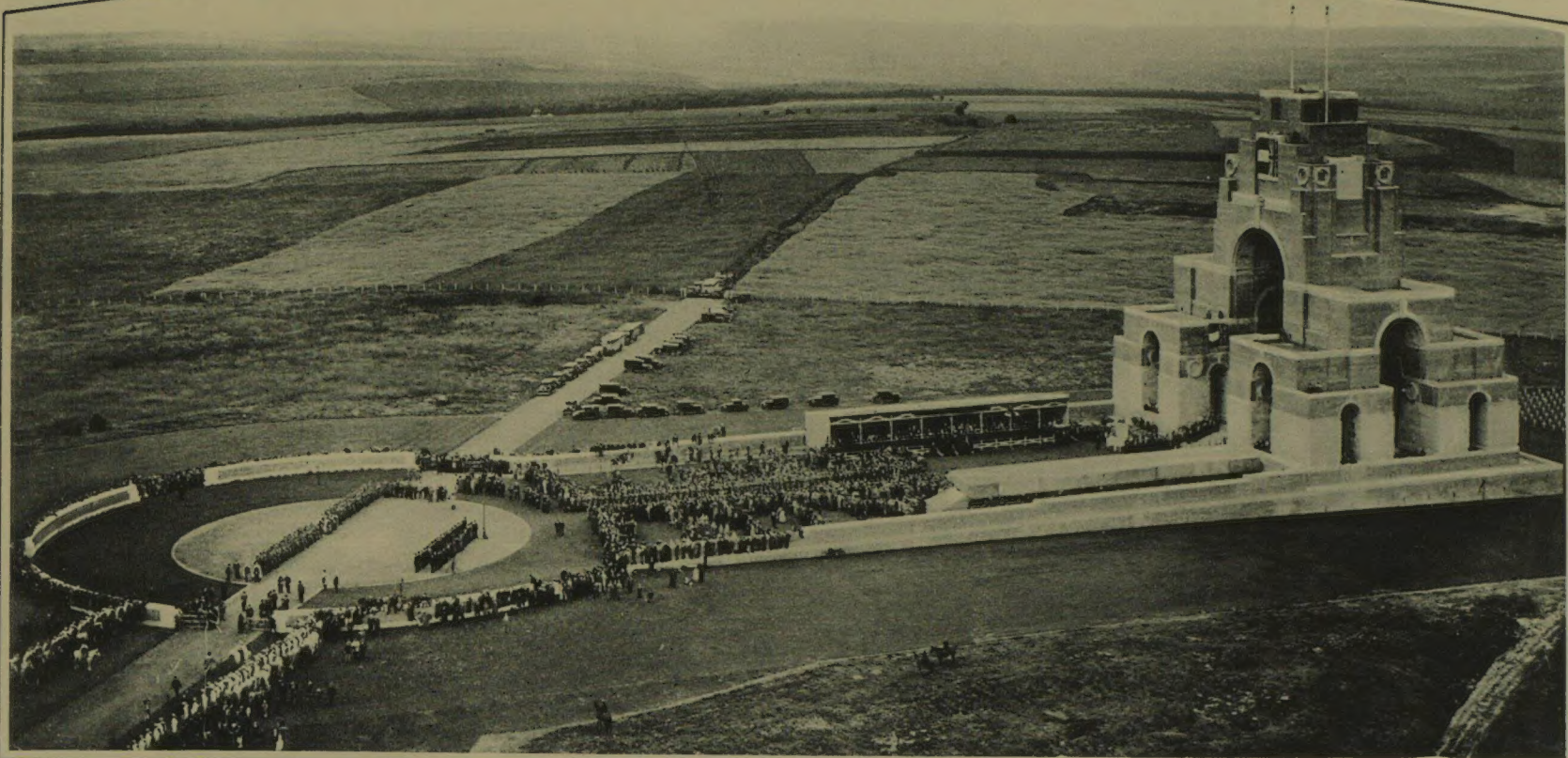


THE PRINCE OF WALES AND PRESIDENT LEBRUN AT THIEPVAL FOR THE UNVEILING OF A BRITISH WAR MEMORIAL: INSPECTING THE GUARD OF HONOUR BEFORE THE CEREMONY.

The unveiling by the Prince of Wales of the great memorial to the missing at Thiepval on August 1 (as illustrated elsewhere in this number) was attended by M. Lebrun, President of the French Republic; M. Herriot, Premier and Foreign Minister; M. Paul-Boncour, Minister of War; and the Ministers of Justice and Pensions. The Prince and the President inspected the guard of honour of the 51st French Infantry Regiment, and then took up their positions in a tribune at the foot of the memorial. In the course of his speech the Prince expressed gratitude to the President for his presence, and through him thanked the French people for their sympathy. After the Prince had unveiled the monument, President Lebrun delivered an eloquent address, which was heard by thousands of British listeners over the wireless.

in his soul. He finds those questions as open questions. He finds them open just as he finds his ears or his lungs or his nostrils open; and he knows by instinct that through these open questions he draws in the air and life of the universe. Why dreams are different from daylight, why dead things are different from live things, why he himself is different from others, why beauty makes us restless and even love is a spring of quarrels, why we cannot so fit into our environment as to forget it and ourselves; all these things are felt vaguely by children on long empty afternoons; or by primitive poets writing the epics and legends of the morning of the world. And all legends, however barbaric, are filled with the wind of all this wider questioning. They all refer back to these ancient unfathomable wells which go down deeper than the reason into the very roots of the world, but contain the springs that refresh the reason and keep it active for ever. The object of the rationalist historian is to choke up those wells. He puts in a sort of plug, like a stupid plumber, to stop the flowing of the fountain

OPENING "A NEW BOOK OF LIFE": A GREAT WAR MEMORIAL UNVEILED.



"THESE MYRIADS OF NAMES . . . MUST BE THE FOUNDATION AND GUIDE TO A BETTER CIVILISATION": AN AIR VIEW OF THE GREAT MEMORIAL TO THE MISSING (OVER 73,000) ERECTED ON THE THIEPVAL RIDGE OVERLOOKING THE SOMME BATTLEFIELD, DURING THE UNVEILING BY THE PRINCE OF WALES.

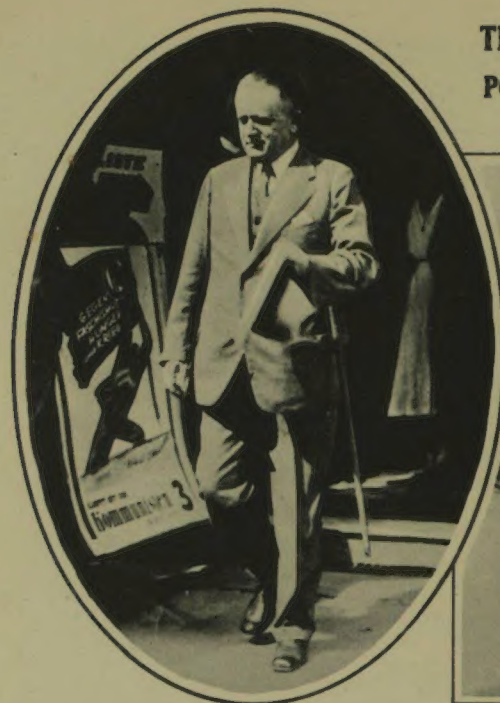


THE LAST AND GREATEST OF THE BRITISH WAR MEMORIALS ERECTED BY THE IMPERIAL WAR GRAVES COMMISSION IN FRANCE: THE MASSIVE THIEPVAL MONUMENT AS SEEN FROM THE GROUND—A VIEW SHOWING THE FRENCH TRICOLOUR AND THE UNION JACK SIDE BY SIDE NEAR THE SUMMIT, AND AT THE BASE THE COLOURS OF THE BRITISH LEGION AND FRENCH EX-SOLDIERS ON EITHER SIDE OF THE MAIN STEPS.

The British Memorial at Thiepval to those missing in the Somme battles, bearing the names of 73,357 officers and men of the United Kingdom and South Africa, was unveiled on August 1 by the Prince of Wales, as President of the Imperial War Graves Commission. This great monument (as noted under the illustration in our last issue) marks the close of the Commission's fifteen years' task of commemorating the Empire's million dead. After his speech, the Prince touched

a button on the rostrum, whereupon the French and British colours fell from the tablets inscribed "From the grateful British Empire to the French and British armies." In the course of his address he said: "These myriads of names . . . must form no mere Book of the Dead. They must be the opening chapter in a new Book of Life—the foundation and guide to a better civilisation, from which war shall be banished."

THE "STALEMATE" GENERAL ELECTION IN GERMANY : POLLING SCENES ; AND PROMINENT PERSONALITIES AS VOTERS.



THE NEW "COMMISSARIAL" MINISTER OF THE INTERIOR IN PRUSSIA VOTING: HERR BRACHT LEAVING A POLLING STATION.



A NAZI CYCLIST SQUAD IN READINESS FOR EMERGENCIES ON POLLING DAY: MEMBERS OF HERR HITLER'S PARTY, WHICH WON THE MOST SEATS BUT NOT A MAJORITY IN THE NEW REICHSTAG.



THE EX-COMMANDANT OF BERLIN POLICE, LEAVING A POLLING STATION: COLONEL HEIMANNSBERG.



THE CHANCELLOR (AND REICH COMMISSIONER FOR PRUSSIA, SINCE THE *COUP D'ETAT*) ATTRACTS PUBLIC INTEREST AS A VOTER: HERR VON PAPEN (CROSSING THE PAVEMENT TO HIS CAR) LEAVING A BERLIN POLLING STATION UNDER A FIRE OF FILM CAMERAS.



THE REICHSWEHR MINISTER WHO RECEIVED EXECUTIVE POWER UNDER THE NEW RÉGIME: GENERAL VON SCHLEICHER LEAVING A POLLING STATION AFTER VOTING.



A POLLING STATION IN ONE OF THE BERLIN HOSPITALS, WHERE NEARLY ALL THE PATIENTS WERE ENABLED TO RECORD THEIR VOTES: A TYPICAL QUEUE OF VOTERS ATTIRED IN PYJAMAS.



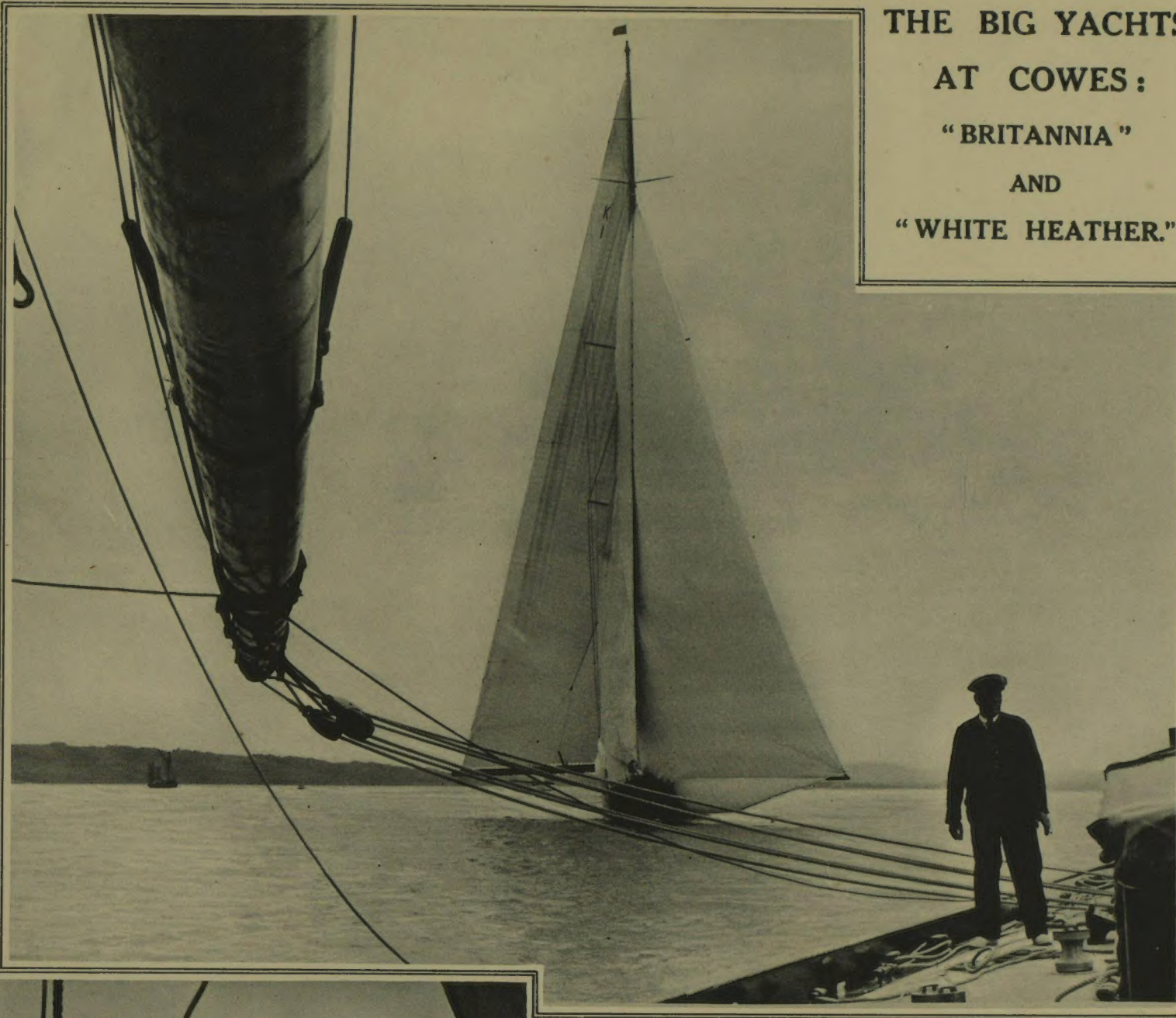
SPECIAL POLLING FACILITIES FOR RAILWAY TRAVELLERS ON ELECTION DAY IN GERMANY: A GROUP OF PASSENGERS RECORDING THEIR VOTES AT THE ANHALTER STATION, BERLIN.

The result of the German Election, held on Sunday, July 31, was regarded as a stalemate which favours the Government established by the recent *coup d'état*, leaving its position undisturbed, for no single party or combination of parties obtained a majority in the new Reichstag. According to official provisional returns issued the following day, the 607 seats are now distributed as follows among the various parties: Nazis (or National Socialists), 230; Socialists, 133; Communists, 89; Centre, 75; Bavarian People's Party, 22; Nationalists, 37; German People's Party, 7; State Party, 4; Economic Party, 1; Agrarian Landvolk, 1; Christian Socialists, 4; German Peasants, 2; and Württemberg Peasants, 2. Herr Hitler, in a message to the Nazis, now far the strongest party, hailed the result as "a

great victory." It has been pointed out, however, that, though the Nazis have more than doubled the number of their seats, their rate of progress seems to have reached high-water mark, for their total votes show only a slight increase on those gained in the many State elections during the last two years. The Socialists, although they have lost three seats, as compared with 1930, have more than made up their losses in State elections. The Nationalists have lost five seats, and the Communists have gained nine. Summing up, the "Times" Berlin correspondent says: "The general result would seem to have been a disappointment to the Right, and a sign that the Left's reaction to recent developments has set in sooner than might have been expected."

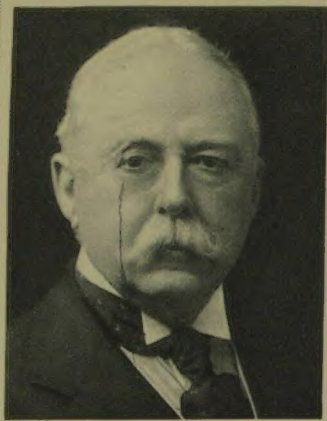
ON a day of very light weather, which came between the hard winds of the previous week and the strong breeze with which Cowes Week opened on the Monday, the Royal Southampton Yacht Club held its annual regatta at Cowes on Saturday, July 30. Owing to the lightness of the wind, all the leading classes were stopped at the end of the first round. In the race for the big yachts, Mr. H. A. Andreae's "Candida" was first round the weather mark, the Solent Banks Buoy, and increased her lead to come in a very easy winner. The "Britannia" was at one time second boat, but was displaced by "Shamrock V," and by "White Heather." The latter finished third, but won second prize on handicap. Our photographs were taken from "Candida" during the race.

THE BIG YACHTS
AT COWES:
"BRITANNIA"
AND
"WHITE HEATHER."



LIGHT AIRS AND A FULL STRETCH OF CANVAS: THE BIG CLASS—HIS MAJESTY'S CUTTER "BRITANNIA" (TOP), WITH SPINNAKER SET; AND "WHITE HEATHER" (BELOW), PHOTOGRAPHED FROM THE DECK OF "CANDIDA."

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



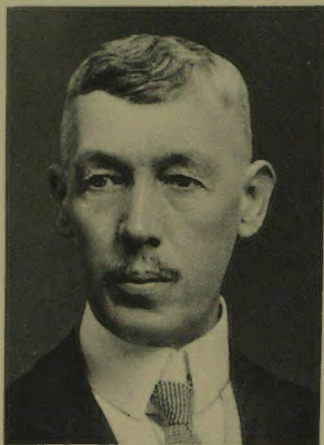
SIR ALAN JOHNSTONE.

For many years led a distinguished life in the Diplomatic Service, ending as British Minister at the Hague during the greater part of the war. There he filled, with admirable tact and patience, a very difficult post. Died July 31; aged seventy-three.



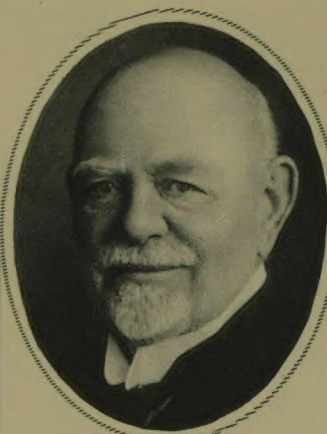
MR. J. W. BANFIELD.

Elected, on July 27, M.P. (Labour) in the Wednesbury by-election, necessitated by the succession of Lord Ednam to the Earldom of Dudley. Had a majority of 3779 over Captain Davis (Conservative); regaining a seat which Labour had lost.



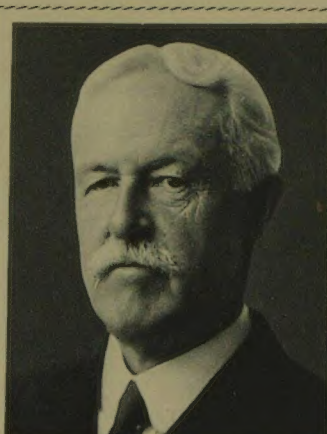
SIR WILLIAM WILLCOCKS.

A great engineer. Died in Cairo, July 28; aged eighty. Projector and designer of the Assuan Dam, and carried out experiments which led to the abolition of the corvée in Egypt. Also did important engineering work in India, South Africa, and Mesopotamia.



MR. J. P. CROAL.

Editor of the "Scotsman" from 1905 to 1924, after having been its London manager and Parliamentary Correspondent for twenty-five years. Prominent in promoting the reunion of the Church of Scotland and the United Free Church. Died July 30; aged 79.



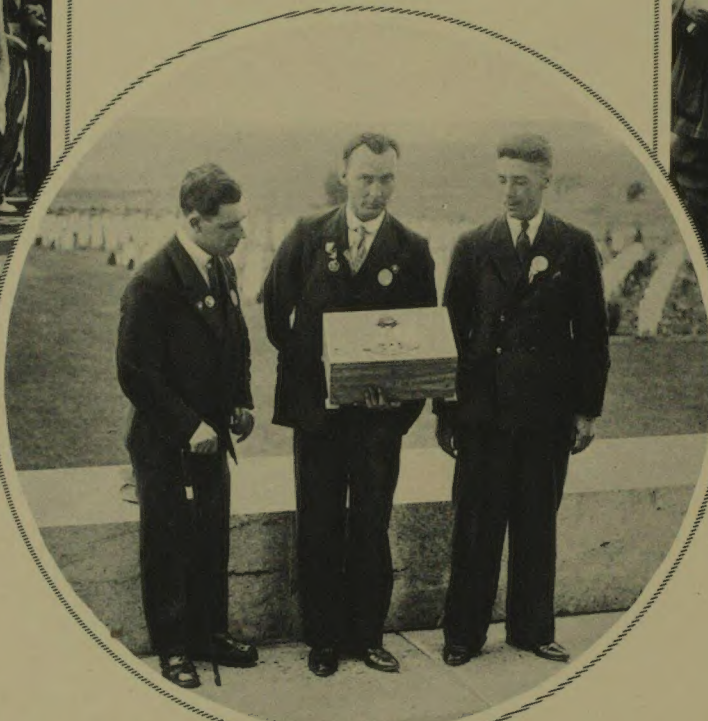
MR. H. G. HUTCHINSON.

Died July 27; aged seventy-three. A great golfer, sportsman, and writer. Twice amateur golf champion, and played the greatest part in bringing the game to England. Edited, and wrote most of, the "Badminton Library" volume on golf. A fine essayist on many subjects.



TWO EXHAUSTED PLAYERS: E. H. VINES AND J. BOROTRA (R.) AFTER THE LATTER'S VICTORY.

In a magnificent and very gruelling match, J. Borotra beat E. H. Vines in the Challenge Round for the Davis Cup between France and the United States. The score was 6-4, 6-2, 3-6, 6-4. After the match Borotra, who had considered himself too old for Davis Cup Singles, fainted in the dressing-room. France retained the Cup.



THE THIEPVAL MEMORIAL: ASHES OF WOODEN CROSSES PLANTED AT WESTMINSTER ABBEY TO BE SCATTERED ON THE GRAVES.

After the unveiling ceremony the Prince of Wales and the French President inspected the cemetery and laid wreaths on the Stone of Remembrance and the memorial. The cemetery contains 300 French and 300 British graves. Over them were scattered the ashes of wooden crosses planted in the Field of Remembrance on Armistice Day. The Union Jack and the Tricolour fly together from the memorial.



THE UNVEILING OF THE THIEPVAL MEMORIAL: THE YOUNG EARL HAIG AT THE CEREMONY.

The son of the late Earl Haig was present, on August 1, at the unveiling by the Prince of Wales of the British memorial at Thiepval to the missing who fell in the Battles of the Somme. With this memorial the commemoration of the British soldiers who fell in France and Belgium during the war is complete.



POLICE-LIEUT. HENTSCHEL.

The German who set up a new gliding record on July 28, by remaining in the air for 16 hours 13 minutes. A review of a book on gliding, and two pages of photographs, appear on other pages.



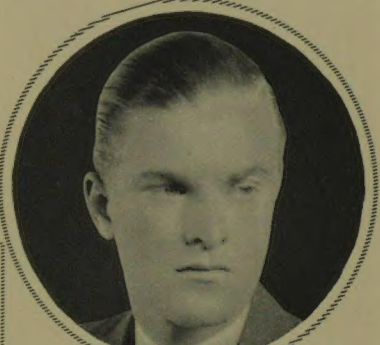
MONSIGNOR SEIPEL.

Known as the "Wolsey of Austria," because he was a great prelate and politician. Died August 2; aged fifty-six. Became a member of the Austrian Cabinet in 1918, and Chancellor in 1922.



SURVIVORS OF THE "NIOBE," THE GERMAN TRAINING-SHIP THAT SANK IN A SQUALL WITH THE LOSS OF SIXTY-NINE LIVES: A GROUP OF RESCUED OFFICERS AND MEN.

As noted on another page, the German training-ship "Niobe" capsized on July 26 with the loss of sixty-nine officers, petty officers, naval cadets and ratings—more than half of the total complement. The commanding officer, Lieut-Commander Ruhfus, was on deck when the ship capsized, and was among the survivors. He is shown in the middle of the front row. He refuted the suggestion that the "Niobe" was carrying too much sail.



MR. BRUCE BOSSOM.

Killed in an aeroplane crash near Farnham on July 27; aged twenty-one. The son of Mr. A. C. Bossom, M.P. for Maidstone. His mother and a friend were also killed in the crash.



MRS. A. C. BOSSOM.

Killed with her son and a friend, Count Otho Erbach-Fürstenau, in an aeroplane crash on July 27. The machine, piloted by Mr. Bruce Bossom, was on a cruising flight from Heston.

THE OTTAWA CONFERENCE: OPENING A NEW PAGE OF IMPERIAL HISTORY.



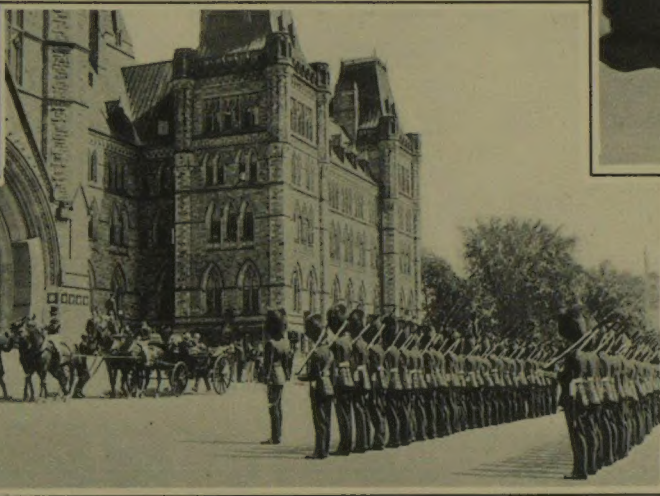
MR. NEVILLE CHAMBERLAIN AND MR. J. H. THOMAS ARRIVING AT PARLIAMENT HOUSE FOR THE OPENING OF THE OTTAWA CONFERENCE.

In the King's message to the Conference, it was written: "At this Conference you are opening a new page of history on which within a few weeks will be written the record of a determined effort to solve the difficulties weighing so heavily not only upon us, but upon the whole world. . . ."

[Continued opposite.]



MR. S. M. BRUCE (AUSTRALIA), MR. R. B. BENNETT (THE CANADIAN PRIME MINISTER), AND MR. J. G. COATES (NEW ZEALAND) AT OTTAWA.



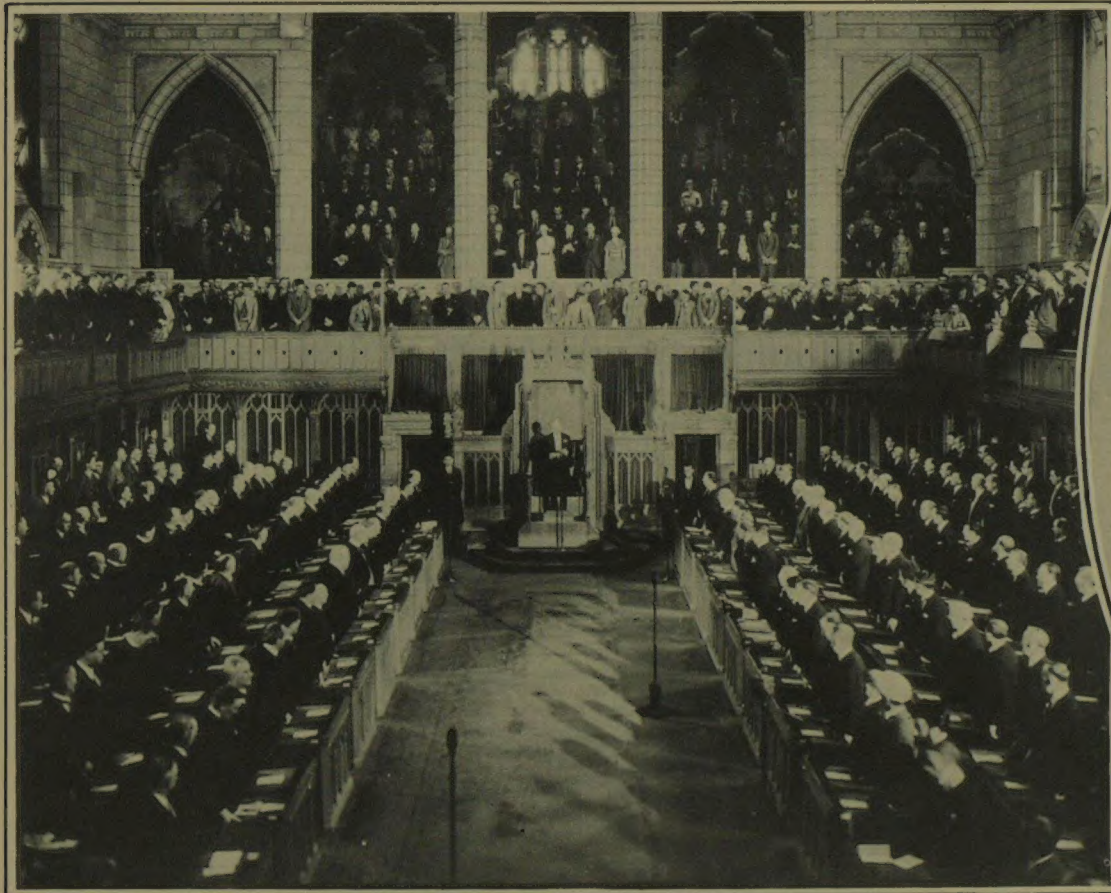
LORD BESSBOROUGH, THE GOVERNOR-GENERAL, LEAVING PARLIAMENT HOUSE AFTER HAVING READ THE MESSAGE FROM HIS MAJESTY THE KING.

THE SETTING IN MOTION OF BENEFICIAL FORCES IN THE COMMONWEALTH.



VISCOUNT HAILSHAM AND VISCOUNTESS HAILSHAM AT PARLIAMENT HOUSE FOR THE OPENING OF THE OTTAWA CONFERENCE.

"The British Empire is based on the principle of co-operation, and it is now your common purpose to give the fullest possible effect to that principle in the economic sphere. By so doing you will set in motion beneficial forces within the British Commonwealth which may well extend their impulse also to the world at large."



THE GOVERNOR-GENERAL, STANDING BEFORE THE SPEAKER'S CHAIR, READS THE KING'S MESSAGE IN THE CHAMBER OF THE COMMONS.—ON THE LEFT OF THE CHAIR, THE BRITISH DELEGATES WITH THE NEW ZEALAND, IRISH, AND INDIAN DELEGATES; ON THE RIGHT OF THE CHAIR, THE CANADIAN DELEGATES, WITH THE AUSTRALIAN AND SOUTH AFRICAN DELEGATES.

The Imperial Economic Conference opened at Ottawa on July 21. The ceremonial proper was preceded by a simple but most impressive scene in the Memorial Chamber in the Peace Tower, which honours the 68,000 Canadians who gave their lives in the Great War; when Mr. Bennett spoke, Mr. Baldwin read a special short prayer, and the leaders of the delegations laid wreaths at the base of the Altar of Remembrance. A move was then made to the Chamber of the Commons, where the Governor-General, Lord Bessborough, was awaited. On his arrival the



MR. STANLEY BALDWIN, LEADER OF THE BRITISH DELEGATES, ON HIS ARRIVAL AT PARLIAMENT HOUSE FOR THE OPENING OF THE IMPERIAL ECONOMIC CONFERENCE AT OTTAWA ON JULY 21.

Governor-General was met by Mr. Bennett, who escorted him down the centre of the House and then took a place at his right hand. Lord Bessborough read the message from his Majesty the King, and also delivered a personal address of welcome. In the course of this, he said: "You meet to-day as the chosen trustees of the Empire, knowing that your deliberations will materially affect the welfare of millions of people. I humbly join the people of Canada in their prayers for Divine blessings upon your deliberations." The proceedings were broadcast.

MEMORABLE EVENTS OF THE WEEK: HAPPENINGS AT HOME AND ABROAD.



ENGLAND'S LAST TRIBUTE TO THE LATE KING MANOEL: THE COFFIN EMBARKED IN H.M.S. "CONCORD" (FLYING THE PORTUGUESE ROYAL STANDARD AT HALF-MAST).

The body of the late King Manoel of Portugal, in a coffin draped with the Portuguese Royal Standard, was taken to Portsmouth on July 29, and embarked in the British cruiser "Concord" for conveyance to Lisbon, and interment in the royal tomb in the Church of St. Vincent. It was carried on board by bluejackets, and placed on the deck. Simultaneously the "Concord" hoisted the Portuguese Royal Standard to the mast-head, and then lowered it to half-mast.

COMMEMORATING NEARLY 35,000 MISSING BRITISH SOLDIERS AND OVER 1000 AIRMEN: THE ARRAS MONUMENT UNVEILED BY LORD TRENCHARD (SEEN BESIDE THE PREFECT OF ARRAS, SPEAKING, ON THE RIGHT).

Lord Trenchard, Marshal of the Royal Air Force, unveiled at Arras, on July 31, the last monument to the missing in that part of the old British Front. It commemorates 34,921 soldiers of the British Empire, and 1021 men of the Air Services, who have no known graves. Lord Trenchard said: "The thousand names carved on the four sides of this obelisk, which forms more particularly the Air Services memorial on this spot, are those of airmen. . . . The globe placed on the obelisk stands exactly . . . as our globe hung in space on the morning of Armistice Day, 1918."



THE EVICTION OF THE "BONUS ARMY" FROM WASHINGTON: PART OF ITS CAMP OF RAMSHACKLE HUTS BEFORE IT WAS CLEARED AND BURNT.

The "Bonus Army" of American veterans (ex-Servicemen), who had collected at Washington from all parts of the United States to demand payment of war bonus, was recently evicted from its camp of hovels, dug-outs, and dilapidated shelters on Government land. Their demands were rejected by Congress. On July 29 the "Bonus Army" set out for a march of more than 150 miles to a new concentration point near Johnstown, Pennsylvania.



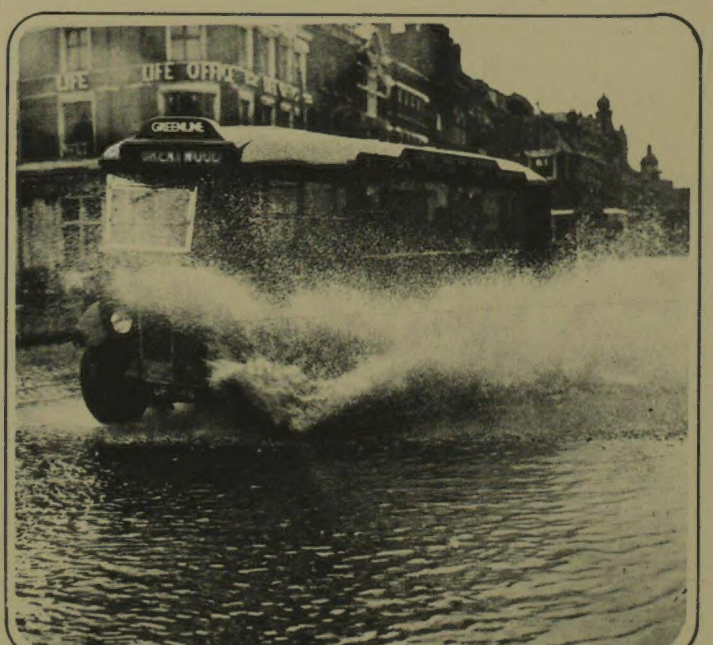
AN EFFECT OF THE IRISH "TARIFF WAR" ON TRADE IN LIVESTOCK: EMPTY PENS IN THE DUBLIN CATTLE MARKET.

Discussing the effect of Mr. de Valera's tariff policy, the Dublin correspondent of the "Times" wrote recently: "The farmers' export trade has come to a virtual standstill. . . . If the economic war lasts much longer a real crisis will be created. The shopkeepers are at their wits' end. If the farmers cannot sell their livestock, they obviously cannot buy goods in the local shops."



THE VICTORIA AND ALBERT MUSEUM'S TREASURE OF THE WEEK: A FRENCH PANDURINA.

This pandurina (a precursor of the modern mandoline), dating from about 1570, is carved in beechwood with a representation of the Judgment of Paris. It was purchased for the Museum in 1866 for £139 10s. (By Courtesy of the Museum. Crown Copyright Reserved.)



BANK HOLIDAY TRAFFIC DURING A GREAT LONDON THUNDERSTORM: A BUS SPLASHING THROUGH A FLOODED STREET AT STRATFORD.

A violent thunderstorm, accompanied by heavy rain, broke over London and surrounding districts on Bank Holiday, August 1. One man was killed (at Twickenham) by lightning, and seven others were injured, while buildings were struck and damaged in various places. Electric railway and tramway services were temporarily put out of action, and many streets were flooded.

THE "NIOBE"—LOST WITH SIXTY-NINE LIVES: THE GERMAN NAVY'S ILL-FATED TRAINING-SHIP, WHICH CAPSIZED IN THE BALTIC DURING A SQUALL.



CADETS AT SAIL DRILL IN THE "NIOBE," WHICH CAPSIZED IN THE BALTIC AND FOUNDERED WITH A LOSS OF SIXTY-NINE LIVES.



THE "NIOBE," A THREE-MASTED SAILING-SHIP WITH A 240-H.P. AUXILIARY MOTOR: A 650-TON BARQUE LAUNCHED IN 1913.

CADETS AT SAIL DRILL IN THE "NIOBE," THE TRAINING-SHIP LOST WITH "THE BEST PART OF A YEAR'S RECRUITS TO THE COMMISSIONED RANKS OF THE GERMAN NAVY."



RESCUE DRILL IN THE "NIOBE": HAULING IN A LIFEBOAT.

The German Navy's training-ship "Niobe," which was on a cruise in the Baltic, capsized in a squall on the afternoon of July 26, near Fehmarn Lightship, and foundered in under three minutes. Sixty-nine officers, petty officers, naval cadets, and ratings perished. Forty survivors were landed at Kiel by the cruiser "Köln" on the morning of the 27th, and owe their lives to the fact that the Hamburg steamer "Therese Russ" was near the "Niobe" at the moment of the disaster. To quote the "Times" Berlin correspondent: "The master of the 'Therese Russ'...



CADETS ALOFT IN THE RIGGING: THE "NIOBE" CLOSE-HAULED.

saw a violent squall tear at the canvas of the 'Niobe' and lay the ship hard over on her side. In the next instant she had capsized. . . . Official statements . . . refute the suggestion made in the Press that the 'Niobe' was carrying too much sail." Thus the best part of a year's recruits to the commissioned ranks of the German Navy went to their death. According to "Jane's Fighting Ships," the "Niobe," whose displacement was 650 tons, measured 151½ by 30 1-6 by 15½ feet. She had an auxiliary motor of 240 h.p.

The World of the Theatre.

By J. T. GREIN.

PAUSE AND COMMENT.—THE HOLIDAY MOOD.

WITH no new productions, if we except the new programme of varieties at Daly's, and only three revivals—"Escape" at the Garrick, "Masks and Faces" at the Lyric, Hammersmith, and "The Silver Cord" at the Embassy, Swiss Cottage—first-night playgoers have enjoyed during the past week or two a holiday; a holiday not unwelcome in such glorious summer weather. In England it is pardonable to be enthusiastic about the sunshine, and we take advantage of its joys by escaping from the streets into the country. There is a general exodus by road, rail, and river to the greater freedoms and lesser responsibilities that a holiday, however brief, affords. We don flannels and blazers and taste the pleasures that Stevenson praised of doing nothing in particular. Who would exchange the lazy simplicities of a picnic in a Thames backwater, a stroll through leafy lanes and over green meadows, a camp chair on the sands with the sea murmuring peacefully, the waves breaking gently on the shore on a warm summer's evening, for any seat in a theatre? The theatre manager, unless he has an established success, has good reason to be nervous when Summer enters into competition with her pageantry. It is not that we forsake Art and prefer Nature—though it is to put a flattering value on most theatrical productions by such a description—but that we obey a healthy instinct. It is good both physically and mentally to get into a less restricted sphere, to shake off the cramping monotones and routines of town life, and to forget the tyrannies of the clock. It is refreshing and rejuvenating to discover again the simple pleasures of simple things, to widen companionship and realise other interests than our own. Shaftesbury Avenue is not the world, and its favourites, whose names are familiar as household words to the regular patrons with an absorbing interest in the theatre, mean nothing to the thousands who rarely or never go. After all, there may be as many rewards and thrills in gardening as in first-night playgoing. And we may as well state categorically at this point, to prevent misconceptions, that Nature is not Art. A landscape by Turner or Constable is a distinct creation. You may describe Shakespeare's "Twelfth Night" in terms of critical appreciation, but Niagara is safe from criticism. No; we go primarily to the country or the seaside when the sunshine invites in the spirit of holiday, of escape, and with something of barbarian enthusiasm.

Since we will be out of town, or, at any rate, out of doors, then we must look there for the liveliest activities of entertainment. It is probably this which persuades Sir Barry Jackson to open again his three weeks' Summer Festival at Malvern on Monday, Aug. 1, where the chief event will be the production of the new Shaw play, "Too True To Be Good." This is the season of pageants and festivals, and Londoners will not forget the military display and Searchlight Tattoo at the Stadium, Woolwich Common, which was held from July 27 to 30, for those who saw the Aldershot Tournament knew what delightful entertainment to expect. History is full of inspiration to the pageant-master, and nothing could be more beautiful, more picturesque or attractive than the historical pageant of Kentish history just completed at Bexley. Fourteen miles from Charing Cross, sheltered from the arterial by-pass road that avoids Shooter's Hill, stands Hall Place, with its

spacious, well-timbered grounds, associated with the honeymoon of the Black Prince and the Fair Maid of Kent. What a perfect natural setting!—and Mr. Frank Lascelles knew how to make full use of it. Pageantry amid such surroundings, pageantry that binds into itself so much of the web and woof of our history and national character, takes on something in its aspect of the elements of drama. We are more than just onlookers at episodic representations full of colour and movement. Something is established

the occasion with genuine pleasure, for here was an almost perfect out-of-door setting, and the summer afternoon lent its own enchantments. It was all so gay, so pleasing, and so full of poetry. We accepted the slender scenery to suggest Malvolio's prison, found the lighted lamps prettily decorative, and richly enjoyed Maria's mischief over a box-hedge. The music from the black-gowned orchestra both helped the exits and entrances on this extended stage and added to the festive mood. How

wonderfully, too, these characters make their transit from theatre to garden! Their life is independent of the foot-lights, and to watch Miss Jean Forbes-Robertson's tender and boyish Viola, Miss Phyllis Neilson-Terry's dominant yet graceful Olivia, and Mr. Arthur Wontner's brilliantly artificial Malvolio in this new milieu is to see them not only from a fresh angle, but to appreciate still more their admirable performances in this, the loveliest of Shakespeare's comedies. It seems almost a pity that we cannot have more of these out-of-door performances. "Love's Labour's Lost," which charmed us at the Westminster, would play perfectly in a garden. Do I not remember the Fair Oak production down at Rogate? Alas! Summer is a fickle lady, and her flirtations with Jupiter Pluvius do not encourage such ventures.

The vogue of non-stop variety, which has now spread to Daly's and up to the Everyman at Hampstead, owes not a little to the fact that it demands no concentration and fits easily into the holiday temper. We can look in when we like and for as long as we like, asking nothing more from the entertainers than that they shall entertain. If it is light and bright or vivid and effective, with a kick in it that jolts us out of the doldrums, we do not grudge the price of the seat. And if we are unlucky, we have not paid too much for our chances. Incidentally, this downward tendency to reduce theatre prices is all to the good, and Mr. Leon M. Lion deserves full credit for pioneering the movement.

At the Garrick you will not be disappointed, for his revival of "Escape" is not only bravely done, but presents Galsworthy in his kindest mood. His sympathies, while still with the under-dog, extend to all his characters. There is a lively understanding humour, too, cementing this episodic narrative, and a dramatic tension which the admirable production preserves. These characters, both men and women, old and young, in varying grades of society, are all observed faithfully and delineated with life and vigour. They are all clearly set on the stage, and from the moment Mr. Colin Clive as the convict meets Miss Betty Hardy as the girl of the town when the curtain rises, through the various adventures which follow, meeting such diverse figures as

are portrayed so excellently by Mr. Lion, Mr. Whatmore, Mr. Raglan, and such sympathetic young women as Miss Konstam, Miss Joan Henley, and Miss Thunling describe, there is no flagging of interest. For Mr. Galsworthy knows the value of economy and directness. His attack is always sure, and his contrasts ably contrived. So if we are denied the opportunities to enjoy the invitations of out-of-town and out-of-door attractions, and are not willing to watch the ephemeral amusements which variety offers, then to such playgoers "Escape," at the Garrick, means a way out and its own rewards.



AS THE SHAVIAN MICROBE: MR. ERNEST THESIGER IN "TOO TRUE TO BE GOOD," THE NEW PLAY BY BERNARD SHAW, WHICH WILL BE PRESENTED AT THE MALVERN FESTIVAL TO-DAY, AUGUST 6.

"Too True To Be Good," which had its world première at the Colonial Theatre, Boston, on February 29, will be first shown in this country during the Malvern Festival. It will be played twice on August 6, in the afternoon and in the evening. During the second week of the Festival, there will be two matinée performances of it and one in the evening, and the arrangements are the same for the third week. The Festival itself began on August 1; and, in addition to "Too True To Be Good," six other plays are being given—John Heywood's "The Play of the Wether" (1533); Nicholas Udall's "Ralph Roister Doister" (1552); Ben Jonson's "The Alchemist" (1610); Thomas Southerne's "Oroonoko" (1695); Henry Fielding's "Tom Thumb the Great" (1730); and Dion Boucicault's "London Assurance" (1841). "Too True To Be Good" is expected to come to the Queen's Theatre in London on September 14.

apart from the action growing out of the incidents—a whole idea, perspective and unity that does not make the industrial development exhibition which accompanies it seem incongruous. There is inspiration for these difficult times if we will but take a passing glance at the pageant of endeavours.

With such a holiday mood prevailing, it was an appropriate gesture of Mr. Sydney Carroll and Mr. Lewis Schaverien to move their excellent company appearing in "Twelfth Night" at the New for a few matinees to the Royal Botanic Gardens in Regent's Park. I remember

THE COUNTRY CLUB—CANADIAN STYLE: THE SEIGNIORY AND ITS LOG CHATEAU.



THE SEIGNIORY CLUB, NEAR OTTAWA, OF WHICH ALL DELEGATES TO THE CONFERENCE AUTOMATICALLY BECOME TEMPORARY MEMBERS: AN AIR VIEW, SHOWING THE OTTAWA RIVER AND SURROUNDING COUNTRY.

TO accept and enjoy everything that Canadian hospitality is ready to offer them, the delegates to the Imperial Conference would have to be men of more than human capacities. Few of them, however, are likely to miss spending an afternoon, or possibly a week-end, at the Seignior, Lucerne-in-Quebec, the new country club on the banks of the Ottawa River. The Seignior Club, of which the delegates automatically become members, and at which some may stay permanently while in Canada, is within fifty miles of Ottawa, and has grounds a hundred and twenty square miles in area. This land stretches back from the river into the forest-covered Laurentian Hills, where game, chiefly partridge and deer, is preserved for shooting. There are twenty-three good-sized lakes, of which the largest, Lac Commandant, is eight miles long. There is also Salmon River, as well as many smaller streams, on the property, so that both lake and river fishing is available, chiefly for trout and bass. The stock is kept up by special hatcheries. Near the club buildings is a fine eighteen-hole golf-course. Seaplanes can land easily on the broad reach of river, here about twice as wide as the Thames at London, which lies in front of the club; while a piece of ground which makes a natural aviation field is kept for the use of land aeroplanes. The fact that the club stands on the opposite bank of the river from Ottawa, in the French province of Quebec,

[Continued below.]



THE LOG CHATEAU: A VIEW OF THE DINING-ROOM WING, ROCK GARDENS, AND FLAGGED TERRACE; WITH PART OF THE BEAUTIFUL LAWNS WHICH RUN DOWN TO THE EDGE OF THE OTTAWA RIVER, A HUNDRED YARDS AWAY.



THE LOG CHATEAU FROM THE RIVER, BEFORE THE PRESENT BOAT-HOUSE WAS BUILT: PART OF A COUNTRY CLUB WHICH HAS 120 SQUARE MILES OF GROUNDS, WITH FACILITIES FOR EVERY KIND OF SPORT.



THE LOG CHATEAU, A LARGE AND LUXURIOUS LOG CABIN BUILT BY THE SEIGNIORY CLUB, WITH BATHS TO EVERY BED-ROOM: A STAIRWAY AND LOUNGE; WITH OLD-FASHIONED "HABITANT" HEADS CARVED ON THE BANISTER.



A CLUB WHICH HAS PRIVATE COTTAGES FOR MEMBERS AMONG THE WOODS, BESIDES THE CENTRAL BUILDINGS: A VIEW OF THE LOUNGE OF THE LOG CHATEAU TAKEN FROM THE MAIN ENTRANCE.

means, incidentally, that it is free from many of the liquor law restrictions which are in force in other parts of Canada. The Seignior Club property was bought about four years ago from the Papineau family, one of whom built, in 1850, the Manor House, where the club balls and entertainments are now held. It is a stone building in the genuine French chateau style, both inside and outside, and the present furniture is in keeping. The club itself has built the log chateau, which is illustrated in our photographs. There is a large swimming-bath filled with water kept at a constant temperature and treated with ultra-violet rays. No possible sport is lacking. A half-mile steeplechase course has been made, and there will soon be a polo ground. The club has stables where members can obtain horses to ride when they want them. A boat-house has recently been built. The Seignior is as much a winter as a summer club. There are numerous ski-runs through the woods; a ski-jump on which Canadian records have already been made; a bob-sleigh run; and, of course, excellent skating. Each week some special event takes place at the club. Canoe races and golf and tennis tournaments are being held there during the Conference in Ottawa. The membership is distinctly international, being almost equally divided between Canadians and Americans. Lucerne-in-Quebec is easily accessible from Montreal as well as from Ottawa. For all the above information, we are indebted to Mr. G. Delap Stevenson, of Ottawa.



THE WORLD OF SCIENCE.



NEW FACTS ABOUT THE "NASTURTIUM."

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THAT the advent of the herbaceous border profoundly changed our conceptions of gardening, and brought about the introduction of hosts of new types of flowering plants, is beyond dispute. For many years, indeed, we have had a constant succession of new varieties and new types. But, to my thinking, such borders should be well filled. I have seen some where the plants may be said to form so many oases in a desert of mould. Doubtless this generous amount of space gives the plant plenty of room, but the glorious effect of masses of colour is impossible of attainment.

But where colour effect alone is appreciated, the garden yields only a small fraction of its potential joys. One should pass from the pageantry of the massed parade to an inspection of the component elements of this splendour. Thereby new splendours and new wonders of a different kind will be revealed. Compare the flower spikes of lupins or delphiniums with, say, the flower of the single dahlia or the sunflower, and note how strangely they differ; and yet how much they have in common, for the dahlia-head is manifestly only a spike "telescoped," so as to bring all the flowers to one level. In the course of the telescoping, it will be noticed, the "florets" have become much changed; so that those forming the central disc stand in sharp contrast with those forming the outer rays of that disc. Take a lens and you will see what they share in common, these two types. For the central disc will be found to be composed of a compact mass of tubular flowers, each with its normal complement of anthers and stigmas, while in the "ray-flowers" one side of the tube has grown outwards, to form a gaily coloured petal.

dependent on the insects for their existence. These are the intermediaries to carry the fertilising pollen of one flower to the ripe stigma of another, else there will be no seed formed. This service they render quite unconsciously when they visit the flower for the sake of the nectar it contains. In sipping this, the head or the body, as the case may be, gets dusted with pollen, and this is unavoidably brushed off on

A case in point seems to have occurred in regard to myself. The other day I was lost in admiration of my "nasturtiums" (*Tropæolum*) which just now make a most delightful blaze of colour. Why are nasturtiums so seldom seen in gardens nowadays, save in cottage gardens? The range of colours they display, especially the dwarf varieties, is astonishing. Plucking a bloom to examine it more closely in regard to its long, tube-like nectary and its gay petals, I noticed that the lower petals were each provided with a sort of upstanding palisade in the throat of the flower. And, suspecting that this had a "purpose" of some sort in regard to insect visits, I began to examine the stamens. In all the newly opened blooms the anthers were pressed down close to the floor of the throat and lay behind the palisade, which completely concealed them. Now, in these anthers there was no ripe pollen. In all the blooms where this was present, the anthers were raised up above the level of the palisade.

I next noticed that bees were busy here, mostly "humble-bees"—though in gardens in the open country other kinds of bees, and possibly butterflies, will be found to frequent them. But be this as it may, I noticed that the palisade was pressed down over the unripe pollen sacs of the stamens, thus protecting them while the bee was taking her fill of nectar. But when the anthers were ripe, and raised up above the palisade, the pollen was invariably brushed off during the exploitation. I cannot find any reference to this "palisade" or to any special liking on the part of bees to this flower. But it may well be that this most interesting peculiarity has already been noticed and described. Perchance some of my readers may be able to enlighten me.

The nectar is formed at the bottom of the long tube shown in Fig. 1, so that the bee must thrust herself well down the throat to secure it, and this makes a thorough dusting with pollen certain; though sometimes it is formed in such abundance as to fill the whole tube. Another curious thing about these flowers is the way the blooms turn downwards when the processes of "setting" the seed has begun. Thereby they leave more room for the developing blooms. This story of the nasturtium—or, rather, of one small phase of its life-history—will, I trust, be regarded as justifying my contention that we do not get all the enjoyment out of our gardens that is waiting for us.



2. THE ANTHERS HAVE BEGUN TO SET FREE THEIR POLLEN, AND, TO THIS END, RISE ABOVE THE LEVEL OF THE PALISADE: A NASTURTIUM FLOWER FROM THE SAME PLANT.

Here it will be impossible for the bee to reach the nectar without becoming dusted with pollen. The presence and function of this "palisade" seems not to have been noticed or described by botanists.

to the stigma of the next flower visited. But it is not a case of any insect to any flower. Far from it. The precious nectar is so placed that only certain insects can get it. Hence it will be found that the flower and the insect have become specially adjusted to one another. Hence some flowers are available only to bees, moths, and butterflies; some to day- and some to night-flying insects; some appeal by colour, some by scent, and some combine both allurements. This adjustment is no figment of the imagination. A little reflection will show that if there had been no bright-hued flowers there would have been no bees, and no butterflies or moths. For the long and complex tongues of these insects have come into being solely in response to the conditions imposed in collecting nectar, which is often, though wrongly, referred to as "honey." For this is nectar transformed within the stomach of the bee.

Happily for us, and for our gardens, each kind of flower has gone its own way to attain the same end. Hence the bewildering array of colours and shapes, and arrangements of petals, stamens, and pistils. And they have diverged no less markedly in their methods of forming and dispersing their seeds. But this forms the theme of a separate enquiry. How rich a field there is for study, even in a small garden, will become apparent directly our flower borders come to be carefully surveyed with these things in mind. We shall always be making new discoveries.



1. SHOWING HOW THE FLOWER ENSURES THE BEE'S HELP IN FERTILISATION: THE RIPENING FLOWER OF THE NASTURTIUM.

The three lower petals are provided with a transverse row of filaments forming "palisades" to guard the developing anthers, which are pressed down below the base of the palisade, which protects them when a bee enters to get the nectar from a tube at the back of the throat. The stigmas have not yet opened to receive pollen. The nectary now serves only as a lure which will tempt further visits when there is fertilisation to be done.

Each petal, indeed, marks the position of a tube enclosing anthers and pistils: the one for forming pollen, the other for receiving it.

Go the round of the garden, and you will find no two flowers alike in this matter of the form of the petals and the anthers and pistils they enclose. These differences are infinitely varied, and in themselves afford a never-ending source of wonderment. But they are meaningless differences until we begin to examine them in relation to the outer world, and especially in relation to what we may call the insect world. For we shall then find that the infinite variety these flowers present is largely governed by the needs of the plants, on the one hand, and the insects on the other. For the flowering plants have become virtually



3. THE LONG TUBULAR NECTARY SHOWN IN SECTION: ANOTHER FLOWER OF THE SAME PLANT.

Normally the nectar is limited to the lower end, but at times it may be full to overflowing. The "palisade" can now be seen in side view. The style of the stigma, and the ovary, are also shown.

THE YELLOW FEVER ARMY IN ACTION: WAR ON THE DISEASE-CARRYING MOSQUITO IN BRAZIL.



THE CARRIER OF A VIRULENT DISEASE THAT KILLED 400 PEOPLE IN TWO MONTHS AT RIO DE JANEIRO: A YELLOW FEVER MOSQUITO IN THE ACT OF PUNCTURING THE HUMAN SKIN.



LIKE THE FLAG-PINNING ON MAPS OF THE FRONT DURING THE GREAT WAR: MARKING DAILY PROGRESS IN THE ANTI-MOSQUITO CAMPAIGN BY COLOURED BEADS ON A MAP OF RIO.



ORGANISED FOR WAR AGAINST A TINY BUT DEADLY FOE: SOLDIERS OF THE FEVER ARMY, WITH LADDERS FOR REACHING WATER-CISTERNS IN HOUSE-LOFTS TO ENSURE THEIR BEING HERMETICALLY SEALED.



"INTO SLOW-RUNNING WATER AND CISTERNS IS POURED A MIXTURE OF FLIT AND CRUDE OIL WHICH DESTROYS THE MOSQUITOES' LARVÆ": POURING CRUDE OIL OVER AN INFECTED GUTTER.



USING NATURE AS AN ALLY AGAINST HERSELF: POURING MOSQUITO LARVÆ, COLLECTED IN AN AIR-TIGHT GAS-FLASK, INTO AN AQUARIUM TO BE DEVoured BY LITTLE FISH KEPT FOR THE PURPOSE.

Man's worst enemy in the tropics is yellow fever. Its cause is a microbe, its only carrier a tiny mosquito which flies from one person to another to suck their blood. One can imagine the consequences of many milliards of such mosquitoes in a city such as Rio de Janeiro. Early in 1929, yellow fever ravaged Rio, and 400 persons died in scarcely two months. Three years ago, the "Mosquito Regiment" was formed in Brazil to fight the mosquito; the State bore sixty per cent., the Rockefeller Institute forty per cent., of the cost. Risk of death by infection is always present in the campaign, because the men are in daily contact with puddles where the insect lays eggs. Uniformed soldiers of the Fever Regiment—in Rio alone several hundred strong—march through the

city, examining every suspected quarter. It is vitally important that water-cisterns should be hermetically sealed. Into slow-running water and cisterns is poured a mixture of Flit and crude oil, which destroys the larvæ. Wherever larvæ can be seen, they are gathered in air-tight gas-flasks, and emptied into an aquarium as food for thousands of little fish kept for the purpose. Such fish are also placed in waters of the native suburb, where they swim in open streams and in pipes, multiply exceedingly, and devour all larvæ. Yellow fever cannot spread through the atmosphere; where there are no mosquitoes, it does not exist. Since the Fever Regiment was formed, no one has died in Rio from this disease.—[COPYRIGHT DORIAN LEIGH—MUNKACSI.]

BOOKS OF THE DAY.

ANONYMITY can hardly be called the prevailing vogue among modern scribes, who, as a rule, endure with fortitude the inconveniences of publicity. Even to-day, however, a few writers prefer to withhold their names for one reason or another—either a distaste for the limelight, or a desire for freedom in personal allusions, generally in letters or reminiscences. There are still some stray disciples of Junius. An outstanding example is the author of "FURTHER LETTERS FROM A MAN OF NO IMPORTANCE," 1914-1929 (Bles; 10s. 6d.). This book is a sequel to "Letters From a Man of No Importance," published a few years ago, which caused much curiosity as to the authorship, for they showed him to be (as the publisher's "blurb" concisely expresses it) "the personal friend of Royalty and of nearly all the leading figures in politics and society both in London and in Paris." The same thing may be said of the new volume.

It did not fall to my lot to review the previous work, but its successor is so interesting, so witty and revealing, that I feel disposed to seek it out for my own amusement—not a common frame of mind among those whose duty it is to peruse new books by the score every week! Though not in a position myself to guess at the writer's identity, I should imagine that the mystery is not unfathomable by those moving in the same circles, for he gives many clues in accounts of his own doings and acquaintances. There cannot be so many people, for example, who could say of the late Tsaritsa: "I remember her as a six-year-old child playing in the Orangery at Darmstadt"; or that "in Sarah [Bernhardt] I have lost a friend of thirty years' standing." While the letters are quite free from malice, there are certain references to men and matters which, perhaps, make the choice of a pseudonym intelligible. One instance is a comment on the "cheek" of a foreign royalty; another is some rather straight talk concerning certain (unnamed) recipients of Honours.

These letters, which begin two days after the British declaration of war in 1914, were written from London, where the writer had "a job in the War Office," to a friend in Paris, and represent the sort of intimate talk about prominent people and public events that goes on between men of the world well versed in social and political affairs. The actual period of the war occupies but a small part of the book, and a gap occurs from July 8, 1916 to Nov. 27, 1918. This and other lacunae indicate frequent meetings between the writers in London or Paris. It seems rather a pity that there are no replies to the letters, for in any correspondence, as the poet says (I quote from memory)—

... Sender and sent-to go to make up this,
Their offspring of this union.

Moreover, the writer admired his friend's epistolary style. "You are able," he says, "to do pen pictures which I enjoy, but can't reciprocate. I wish I had your gift."

The author's interests lie mainly in military and international matters, society, the theatre, and religion, apparently from the Anglo-Catholic standpoint. Whatever the subject, it is the personal side that is stressed—the characters and actions of eminent persons. The writer's deepest devotion is reserved for Queen Alexandra and Lord Kitchener. He renders high tribute also to Haig and Foch, and in later years to the work of Lord Athlone in South Africa. Allusions to books are comparatively infrequent, for the writer is obviously more interested in

plays and players, though I see no mention, by the way, of Oscar Wilde and "A Woman of No Importance." There is, however, one reference to a book which will spring to the mind of most readers as a parallel to this work. Did it perhaps suggest to the author the virtue of anonymity? In a letter dated Dec. 18, 1920, he says: "I have read—and you must do so—*Mirrors of Downing Street*, by a Gentleman With a Duster, very clever. The 'Mirrors' and the 'Duster' are undeniable, but I don't recognise the 'Gentleman.'" That mystery was solved, of course, on the death of Mr. Harold Begbie.

Lord Kitchener, again, is a dominant figure in a military biography of great historical value—namely, "GENERAL SIR JOHN MAXWELL." By Sir George Arthur, Bt. Foreword by the Duke of Connaught. Illustrated (Murray; 15s.). The Duke's tribute to Sir John recalls that of the King to Lord Plumer, whom his Majesty described as "a great administrator" as well as a fine soldier. It is evident from this book that Sir John Maxwell, likewise, combined exceptional powers as a commander and an organiser with those qualities of tact and conciliation which made him a successful Military Governor, in the Sudan, South Africa, and Egypt. To Sir John Maxwell, as to the anonymous letter-writer, the death of Kitchener was a grievous blow. Dwelling on the mutual trust between the two, Sir George Arthur says: "Kitchener

with him in Ireland," she writes, when he was Commander-in-Chief during the Rebellion of 1916, and saw him at work there on a most ungrateful task, which he heartily hated. . . . He had to appear as a cold-hearted tyrant, whereas he was in reality one of the kindest and most tender-hearted of men. It cost him hours of agony to sign the death-warrants of the Rebel Irish leaders."

Autobiography and reminiscence continue to afford much lively reading, and I find myself wishing that, like Lucy in the old music-hall song, I could "linger longer" over the abundance of good fare provided in some books of this type. One particularly appetising example is "OARS, WARS, AND HORSES." By Major Vivian Nickalls. With a Foreword by Lord Amphill and twenty-nine illustrations (Hurst and Blackett; 18s.). The triple title indicates the three main elements in the author's story—"Oars," of course, referring to his rowing feats, "Wars" to his service with the Gunners in France and Italy, and "Horses" to his hereditary predilection for the hunting-field. Lord Amphill, however, points out that the interest is by no means confined to these three subjects.

Major Nickalls tells us, for instance, regarding his early days, of Eton in the 'eighties and of Oxford in the 'nineties, including "one great Magdalen rag" directed against a Socialistic meeting in college, at which Mr. Bernard Shaw was expected. Whether Mr. Shaw was actually among the victims is left uncertain, but, if he was, we may perhaps trace to this occasion his plaintive opinion (which I heard him express recently over the wireless) that the public school and University man is "a walking calamity." Later on, Major Nickalls gives an interesting account of 'Varsity life in America, where he spent two years as rowing coach to the University of Pennsylvania at Philadelphia. Elsewhere he describes flutters on the Stock Exchange, and visits to South Africa and Argentina. It is all quite gossipy and superficial, but full of good yarns.

Equally varied and equally vivacious, though concerned mostly with matters of graver import, is "VELVET AND VINEGAR." By Lieut.-Col. Norman Thwaites, C.B.E., M.V.O., M.C. Illustrated (Grayson; 18s.). The author has seen beneath the surface of things on both sides of the Atlantic. He spent part of his schooldays in Germany, served in the South African War, and was for some years companion-secretary to Joseph Pulitzer, of the *New York World*. In the Great War he was severely wounded at Ypres. "A devil's picnic" he calls it—men "battering each other to pieces with weapons of diabolical precision," while a few miles away doctors and nurses strive to patch up "broken and tortured bodies" which had been "trained with infinite care during years of study." On his recovery he headed a Mission to America to organise an Intelligence branch in New York. After the Armistice he was appointed Provost Marshal for the United States, and when the Prince of Wales went there in 1919 was responsible for his safety. Of late he has reverted to journalistic pursuits.

In recounting his experiences, Col. Thwaites follows a subject classification rather than chronological sequence, dodging about in place and time as events and people recur to his memory. Especially entertaining are his tales of "counter espionage," New York's underworld, "Rogues I have Met," and "Trapping Fake Heroes." Among American acquaintances were President Roosevelt and his

friend, the late Frederick W. Whitridge, who represented the States at the wedding of King Alfonso, and, had he lived, might have been Ambassador in London. Colonel Thwaites adds an interesting fact: "He [Mr. Whitridge] married on December 9, 1884, Matthew Arnold's eldest daughter, and on the same date in 1919 I married their elder daughter." In his closing retrospect the author touches on the curious title of his book—"To have been bored with life is to have been guilty of failure. The careful admixture of velvet with the vinegar is the combination to be aimed at by life's philosopher." A peculiar blend, both of ingredients and metaphors.

The element of newspaper work in the last-named book offers comparison with another entertaining volume of recollections—"WHEN FLEET STREET CALLS." Experiences of a London Journalist. By J. C. Cannell, author of "The Secrets of Houdini." Illustrated (Jarrolds; 12s. 6d.). Here, perhaps, the most striking feature is the extensive part now played by aviation in the reporting of events. A foreword indicating the "high spots" of the author's record states: "J. C. Cannell has talked with kings and famous criminals. He has met murderers face to face. By air alone, he has travelled more than thirty thousand miles on 'big stories.' . . . We are told scores of curious tales of haunted houses, crazy inventors, runaway couples, slum fires, murderers' wives." And so on. Here, in short, is sensational journalism from the inside, and, to my thinking, the inside, as here disclosed, is more amusing than the exterior. C. E. B.



COIN-IN-THE-SLOT MACHINE BETTING: THE AUTOMATIC "BOOKIE"; SHOWING THE DISC WITH HORSE NUMBERS, THE WIN AND PLACE MONEY-SLOTS, THE TICKET-ISSUER, AND TWO-SHILLING PIECES REPRESENTING BETS.

The Racecourse Betting Control Board arranged that a battery of automatic coin-in-the-slot machines should be used at the August Bank Holiday Meeting at Bromford Bridge, Birmingham, in association with the all-electric totalisator. The machine in question has been developed by the Bell Punch Company, of London and Uxbridge, by whose courtesy we are able to give our illustrations. The method of operation is as follows: The person desirous of making a bet sets a rotatable disc marked with the numbers 1 to 40, representing Horse Numbers, so that the selected Horse Number rests opposite an indicating arrow. Then a two-shilling piece is inserted in one or other of the two money-slots (either Win or Place) according to the will of the punter; and a little later a ticket, printed in accordance with the selection, issues from the machine. This ticket is not issued until the coin has been tested by the machine. Once the mechanism has passed it, an electric signal is transmitted to the main totalisator apparatus; and only after the bet has been accepted and registered is a reply sent back to the slot machine, which initiates the operation of printing and issuing the ticket. This procedure takes from 2 to 3 seconds. Should the punter insert a coin when the disc is set for a Horse Number not a runner, the money is returned by the machine.

his heart, and under the thinnest crust of sternness no kindlier heart ever lodged in human frame. To Maxwell as to Kitchener, Egypt was a sort of spiritual home."

Sir John Maxwell's biographer is apparently at some disadvantage through the absence of much domestic side to his life, for, although married, he had to spend most of his time on service abroad, and, until his last years, never had a home of his own in England. Consequently, there could be few of those private and familiar scenes which often form the most attractive part of such a memoir. His public career, however, in itself so full of interest, is very ably recorded. A further reason for the rather official character of the narrative is given in an epilogue by Sir John's only child, now Mrs. Clifford Carver, who was named "Phila," after the famous temple—a fact that indicates his deep interest in Egyptian archaeology. Mrs. Carver recalls his enthusiasm over the discovery of Tutankhamen's Tomb, and his friendship with the late Lord Carnarvon and Mr. Howard Carter, who found it. She points out that her mother, who could have given "the personal touch" to the story of Sir John's life, died very soon after him. The daughter's childhood memories of her father are vague, and she knew him best towards the end of his career. "I was



COIN IN THE SLOT MACHINE BETTING: HOW "PUNTERS" CAN BACK THEIR FANCY.

THE SILENT SERVICE TELLS ITS STORY: "NAVY WEEK"—FROM "KENT" TO Q-SHIP.



SINGING A SEA-SHANTY OF FORMER DAYS: SAILORS IN OLD-TIME UNIFORMS TURNING THE CAPSTAN AT CHATHAM, WHILE A FIDDLER PLAYS THEM A TUNE.



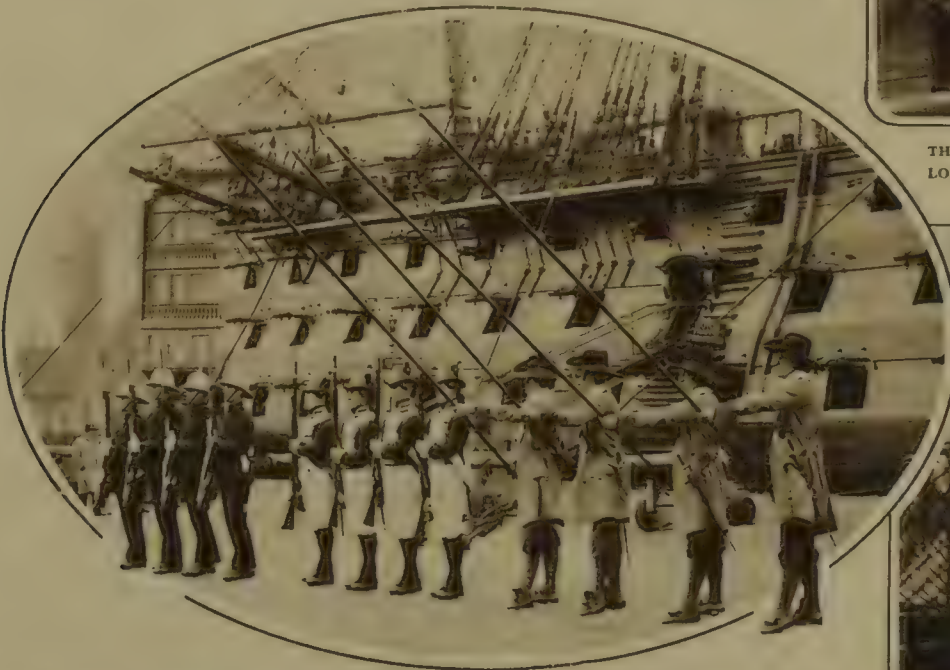
"NAVY WEEK" AT CHATHAM: A SCALE MODEL OF THE OLD SHIP-OF-WAR, H.M.S. "KENT," WHICH WAS BUILT AT DEPT-FORD IN 1702.



THE VICTORY OF A Q-SHIP AT PORTSMOUTH: THE SINKING OF A "GERMAN" SUBMARINE BY FIRE FROM AN ARMED MYSTERY VESSEL CAMOUFLAGED AS A MERCHANTMAN.



THE SUDDEN TRANSFORMATION FROM MERCHANTMAN TO FIGHTING-SHIP BY LOWERING A SCREEN: "MERCHANT SEAMEN" BRING GUNS INTO ACTION ON BOARD A Q-SHIP.



THE UNIFORM OF 1932, 1805, AND 1664: MARINES OF THREE PERIODS—FOR "NAVY WEEK" AT PORTSMOUTH.

At Chatham, Portsmouth, and Plymouth, "Navy Week," in which over 15,000 naval officers and men took part, began on Saturday, July 30. On the basis of previous years, it was anticipated that not fewer than 325,000 members of the public would, in the course of the Week, avail themselves of the opportunity of boarding men-of-war, watching submarines dive and torpedoes fired, aiming and firing naval guns, and seeing spectacular displays which contrast the activities of the old sailing Navy with those of the mechanised Fleet of to-day. At Plymouth the rescue by bluejackets of a steamer captured by Chinese pirates was one of the items; Portsmouth arranged to stage a duel between a submarine and a Q-ship of the Great War; and at Chatham a brief naval tattoo was provided, in which one of the scenes was a 100-voice choir of seamen singing



BRITISH SEA-FIGHTERS OF NELSON'S DAY: MARINES OF 1805 ON BOARD NELSON'S "VICTORY" AT PORTSMOUTH.

old sea-shanties. The fine model of the old "Kent," also shown at Chatham, is worthy of comparison with the "Victory" replica at Portsmouth, previously illustrated in these pages. The "Week" benefits naval charities.



A "CAPITAL SHIP" OF THE RESTORATION—ITS INNER ECONOMY.

AUTHENTIC DETAILS OF CONSTRUCTION, RIG, ARMAMENT, AND INTERIOR ACCOMMODATION, IN A TYPICAL SHIP OF CHARLES II'S NAVY.



(See the Double-page Coloured Drawing by our Special Artist, G. H. DAVIS, elsewhere in this Number.)

IN our issue of March 2, 1929, we gave an illustration in colour of an Elizabethan war-ship, drawn as far as possible to scale, and showing details of the interior from the somewhat meagre information available regarding vessels of that great era in English naval history. This lack of technical records of Elizabethan shipbuilding renders it extremely difficult to represent ships of the period with complete accuracy. Moreover, marine artists of that time were not concerned with scale-drawing and detail of ships, but rather confined themselves to painting seascapes.

When we come to the Restoration in 1660, however, the conditions of research are completely changed, and we are suddenly confronted with a wealth of material that was carefully collected and preserved for posterity by Samuel Pepys, the famous diarist, who was Clerk of the Acts from 1660 to 1673, and then became Secretary of the Admiralty until 1689. Furthermore, he was backed by King Charles II., who himself took great interest in his Navy, and in 1660 made his brother, the Duke of York, Lord High Admiral. The Duke held that post until 1673, when the first Board of Admiralty was appointed. Besides a number of beautifully drawn scale-draughts of ships of the period, we have inherited very comprehensive lists, giving accurate details of the Fleet and dimensions of each ship. At this time, the practice of making scale-models of all ships became common, and these provide information impossible to obtain even from the excellent draughts. Finally, the marine painter came to our assistance, and the great artistic skill of the two Van de Veldes, father and son, has not only given us great works of art, but also a wealth of detail of the vessels in all the actual colours used for painting them. Thus our artist, Mr. G. H. Davis, had considerably less difficulty in making his drawing of the First Rate shown in this issue than he had in the former reconstruction of the Elizabethan ship.

The vessels depicted (on pages 11 and 111) date from Charles the Second's reign, and have been very carefully drawn to scale. These beautiful ships were of about 1531 tons, had a keel length of 136 feet, a beam of 46 feet, depth of 18 feet 3 inches, and a draught of 20 feet 6 inches. The length of the gun-deck was roughly equivalent to the modern length between perpendiculars, and was approximately 168 feet, with a length over all considerably greater. A "first rate" of this type mounted about 100 guns, disposed on five decks. The lower gun-deck had some 26 guns of 7-inch bore (42-pound shot); the middle gun-deck 28 culverines, or 18-pounders; the upper gun-deck 28 demi-culverines, or 9-pounders; the quarter-deck 8 sakers, or 6-pounders; and the fore-castle 6 sakers (6-pounders); whilst on the poop were mounted four 3-pounders.

In our picture the more distant ship shows how war-ships of this period looked at sea, with their gilded ports and intricate carving, painted and gilded at bow and stern. The rake and length of the bowsprit accords with tradition, and here we observe one difference from the Elizabethan ship: that is, rising from the bowsprit is a spritsail-topmast carrying the spritsail-topmast. Turning to the general hull plan of the sectioned ship, we find that there was considerably less change in design between ships of Elizabeth and Charles II. than many have believed. The later ships were, of course, larger, and longer on the keel, with considerably less forward rake on the sternpost. There was a slightly less proportional decrease in the depth, and the straight tumble-home persisted, though it had been eased amidships to accord better with the concavity of the sides below the fore-castle, which remained in vogue for a further hundred years. In appearance, however, Restoration war-ships differed considerably from their Elizabethan ancestors, in the height at bow and stern. The rake up of the poop and the height of the fore-castle had been considerably reduced, so that the ships had not

the top-heavy appearance so noticeable in Elizabethan vessels. Strange to say, the Stuart ship's under-water body forward was bluffer than in those of Elizabeth's day, whilst their rounded sterns were fuller on the water-line than the square tuck of Elizabethan vessels.

Regarding the main structure of Stuart ships we find that the cross-bracing of the hull has replaced the diagonal bracing in vessels of the Armada period, and, owing to the greater size, extra decks had been added. The poor head-room between decks, however, persisted; the crews were still cramped, and must have suffered much hardship. It is interesting to compare the restricted quarters for officers and men in these old fighting-ships with the light, airy, hygienic, and almost luxurious accommodation of a modern battle-ship, and as depicted in the sectional panoramic view of H.M.S. *Nelson* given in our issue of March 15, 1930.

For conning the Stuart ship we note the voice-tube from the master down to the helmsmen, hidden below and protected, just as the lower steering position is protected in a capital ship of to-day. The method of steering in vogue in Queen Elizabeth's day was still used in the Restoration period ships. The whip-staff pivoted on its

Below the gun-room is the bread-room, where was stored the "hard tack" consumed in those days, and it is interesting to compare this dark region of musty smells with the great bakeries in the modern battleship. The steward's room, from which all the provisions were weighed and issued, adjoins; and next to it is the cockpit, subdivided for the surgeons, the purser, and his mates. Near it is the orlop platform, dark and ill-ventilated, where rough and ready provision was made for the unfortunate wounded during an action. Amidships, surrounding the base of the mainmast, we observe the magazine, with the powder stored in barrels, and lighted by lanterns in boxes protected by glass screens. Again, leaving the lower portion of the vessel, with its foul aroma from the bilge, we find on the middle deck, just forward of the ward room, the coach, or council chamber, with its circular table and fixed circular seating arrangements.

Although, as already mentioned, the spritsail-topmast has been added, the method of shortening sail by removing the bonnet of the forecourse and the maincourse still remained as in the Elizabethan ship. The old idea persisted that, if a sail were so cut that it "bellied full" in the wind, it gave more pull, but it is fairly certain that in ships of

Charles II. the sails were not cut so full as contemporary artists loved to draw them. The lateen type of mizzen sail still remained; it had come from the Mediterranean, where it had been in use for hundreds of years before. By 1740 the yard remained as before, but the sail did not project forward of the mast. About 1770, however, this yard was lopped off, and a gaff with jaws replaced the long lateen yard. Later still, about 1800, the "driver" or "spanker"—a much larger sail, with its foot extended by a boom—came into use, and has persisted in all big wind-jammers until this day. Mr. Davis has endeavoured to show the intricate rigging with reasonable accuracy, and gives a general idea of all the more important gear.

It will be observed that the tops are encased in "top-armours," which were cut out of red kersey, a coarse woven cloth, and hung about the tops for show. They also hid the movements of the men in the tops during an action, though, of course, affording no "armour" protection as we know it. The ship depicted carried a crew of about 750 men. These ships carried only three boats—the long-boat, usually towed astern, and two smaller boats. They were hoisted in and out by blocks and tackle attached to the head of the mainmast.

In our illustration we see the Union Jack of the day (minus the saltire of the Fitzgeralds, commonly, though incorrectly, referred to as the Cross of St. Patrick) flying on the jackstaff on the spritsail-topmast; but when, later, triangular headsails became common, the Union Jack was only flown when the ship was at anchor,

as it hindered the working of the triangular sails at sea. Thus it is that, in the British Navy to-day, the old custom survives that the Jack only flies at the bow when the ship is stationary. The ensign shown has only the Cross of St. George, as the Cross of St. Andrew was not added until after the Union in 1707. Previously, Scotland and England each retained its national flag, with the Union Jack the common badge of the King's ships.

In the preparation of his drawing, Mr. Davis has received much personal assistance from that great authority on naval history and naval architecture, Mr. G. S. Laird Clowes, of the Science Museum, South Kensington, who placed at his disposal the large collection of draughts, drawings, and models in the Museum. In addition, the interior details were carefully drawn from "Mr. Drummer's Draughts of the Body of an English Man of War," now in the Pepysian Library at Magdalene College, Cambridge; also from Sir Anthony Deane's "Doctrine of Naval Architecture, 1670." Many other historical documents and models were also examined, and many paintings by the Van de Veldes were closely studied.



DETAIL OF A RESTORATION WAR-SHIP: A KEY TO THE COLOURED DRAWING ON PAGES 11 AND 111 OF THIS NUMBER.

- | | | | |
|---------------------------|--|--|--|
| SAILS. | 22. Rudder. | 38. The Coach or Council Chamber. | 54. Main Capstan. |
| 1. Spritsail-Topsail. | 23. Stern galleries and decoration. | 39. Officers' Cabins on Upper Gun-Deck. | 55. Cross Members. |
| 2. Spritsail. | 24. Stern lantern. | 40. Main Hatchway. | 56. Fore and Main Bitts. |
| 3. Fore Course. | DECKS. | 41. Upper Jeer Capstan. | 57. Gunners', Boatswains', and Carpenters' Store Rooms. |
| 4. Fore Bonnet. | 25. Quarter Deck. | 42. The Belfry. | ON THE ORLOP DECK. |
| 5. Fore Topsail. | 26. Upper Gun-Deck. | 43. Fore-castle Space. | 58. (Marked twice) Cables stowed, spare spars, etc. |
| 6. Fore-topgallant. | 27. Fore-castle Deck. | 44. Staircase to Middle Gun-Deck. | 59. Orlop Platform, where the wounded were tended in time of battle. |
| 7. Main Course. | 28. Middle Gun-Deck. | ON MIDDLE GUN-DECK. | 60. The Cockpit (Surgeons and mates). |
| 8. Main Bonnet. | 29. Middle Gun-Deck. | 45. Certain Officers' Quarters Forward. | 61. The Bread Room. |
| 9. Main Topsail. | 30. Orlop Deck. | 46. The Galley or Cook Room, with copper, oven, and furnace. | IN THE HOLD. |
| 10. Main top-gallant. | 31. Poop and Trumpeter's Cabin. | 47. Lower Jeer capstan. | 62. Water, flour, beer, etc. |
| 11. Mizzen. | INTERIOR OF SHIP. | 48. Mess Space. | 63. Lantern in box separated from the magazine by glass window. |
| 12. Mizzen-topsail. | (On Quarter Deck.) | 49. Vertical Stanchions supporting the Upper Gun-Deck. | 64. Magazine with casks of powder. |
| MASTS AND SPARS. | 32. Captain Lieutenant's Cabin and the Cuddy. | 50. Helmsmen at the whip-staff. | 65. General stores. |
| 13. Bowsprit. | 33. Voice-Tube to Helmsmen. | 51. Ward Room. | 66. The Keelson and well. |
| 14. Foremast. | 34. Companion Way and Staircase to Upper Gun-Deck. | ON LOWER GUN-DECK. | 67. Pumps. |
| 15. Mainmast. | 35. Fore Rails and Gangway of Quarter Deck. | 52. The Tiller. | |
| 16. Mizzen mast. | ON UPPER GUN-DECK. | 53. Officers' Cabins on the Lower Gun-Deck. | |
| 17. Figure Head. | 36. State Room of Commander-in-Chief. | | |
| 18. The Head. | 37. Bed-room. | | |
| 19. Hawse holes. | | | |
| 20. Water Line. | | | |
| 21. Under-water planking. | | | |

universal joint was attached to the tiller, fixed in turn to the rudder. The whip-staff, however, was soon to be replaced by the earliest form of steering-wheel.

Peering carefully at the drawing, we see the Great Cabin, the ornate quarters of the Admiral or Commander-in-Chief, rich in carving and gilding, with its diamond-paned windows, but marred by the ugly 6-pounder cannon that peeped from its ports. Box-like structures about the deck show the sleeping accommodation for senior officers, many of them merely small dens, three to four feet wide, six feet long, and little over five feet high.

Glancing along the middle gun-deck, we observe the galley with its boiler and furnace, with a brick outer lining, and shelves or oven for baking, with its flue going up through the fore-castle deck. Looking right aft again, we see, above the Admiral's cabin, the Captain's cabin and the cuddy, divided usually for the master and "Secretaries Officers." Below the Admiral's cabin is the ward room, allotted to volunteers and land officers; and on the deck below is the gun-room, which even in the big modern war-ships still remains the home of junior officers.

On the Holiday Pilgrim's Way in England: Haunts of Romance.

FROM PICTURES BY L. BURLEIGH BRUHL AND MIRIAM M. HOOPER, EXHIBITED AT THE ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS. REPRODUCED BY COURTESY OF THE RESPECTIVE OWNERS, THE REV. A. P. DAY AND MR. W. E. SINGLETON.



"THE TEME AT LUDLOW": BY L. BURLEIGH BRUHL.

AT this time of year motorists and other holiday-makers are in search of interesting goals of pilgrimage. Here are two places not to be neglected by anyone claiming full acquaintance with historic scenes in England. The old town of Ludlow, in Shropshire, stands at the confluence of the Teme and the Corve. Once a royal residence, the town was surrounded by walls in the time of Edward I., and under Henry VIII. was the seat of the Council of the Marches. It was formerly known to the Welsh by the name of Dynham. Describing it in his book, "England," Mr. Ronald Carton writes: "At the castle there, where once Prince Arthur led the revels, was given the first performance of 'Comus.' . . . 'A Masque presented at Ludlow Castle, 1634, before the Earl of Bridgewater, Lord President of Wales.' Milton was then twenty-six." This event, it has just been announced, is to be celebrated by a revival of "Comus" during a tercentenary pageant to be held for a week at Ludlow Castle in September 1934. Peaceful as it is to-day, Ludlow in mediæval days knew bloodshed and terror, as vividly described in Mrs. R. S. Garnett's recent novel, "Unrecorded."

TO see Canterbury, of course, is almost as much of an obligation to the modern tourist as it was to the pilgrim of Chaucer's day. Regarding the subject of the adjoining picture, some interesting details will be found in "Memorials of the Cathedral and Priory of Christ in Canterbury," by C. Eveleigh Woodruff and William Danks. "The beautiful gateway in the south-western corner of the precincts" (we read), "now known as the 'Christ Church Gate,' was built in the days of Prior Thomas Goldstone II. There had been a gate on this site as early as the reign of Henry III. Goldstone's gateway is built of Caen stone, elaborately panelled and carved upon its southern front, the details of which have been compared with those used in Henry VII.'s Chapel at Westminster—a contemporary work. . . . In addition to the iconoclastic zeal of the Puritans in the seventeenth century, the carved work was 'savagely mutilated' by the partisans of the consort of King George IV. because (as Felix Summerby relates) 'it was not illuminated in honour of a Queen, and was illuminated in honour of a King.' . . . Thomas Goldstone II. died September 16, 1517." A model of the gateway as it was in 1779, given to the Friends of Canterbury Cathedral, was illustrated in our issue of January 16 last.



"CHRIST CHURCH GATE, CANTERBURY": BY MIRIAM M. HOOPER.

An Ancestor of the Great Ships Seen in Navy Week: The Interior of a Restoration "First Rate."

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS FROM CONTEMPORARY RECORDS AND MODELS, WITH THE ASSISTANCE OF MR. G. S. LAIRD CLOWES, OF THE SCIENCE MUSEUM. (SEE ARTICLE AND KEY DIAGRAM ON ANOTHER PAGE.)



THE NAVY IN THE DAYS OF CHARLES II. AND SAMUEL PEPYS: "BATTLESHIPS" OF THE TYPE THAT FOUGHT THE DUTCH IN THE STUART PERIOD—ONE SHOWN IN DIAGRAMMATIC SECTION, WITH FULL INTERIOR DETAILS, AND ANOTHER (IN THE BACKGROUND) FOR THE GENERAL ASPECT OF AN ENGLISH WARSHIP AT THAT DATE.

Public interest in the British Fleet and its history has just been stimulated by the attractions of Navy Week, held simultaneously at the three chief naval dockyards—Portsmouth, Chatham, and Devonport—from July 30 to August 6. In connection with Navy Week at Portsmouth, in particular, the evolution of our war-ships from the old-time "wooden walls" to those "floating forts" of to-day—our modern armoured battle-ships and battle-cruisers, was emphasised by the quarter-size model of Nelson's flag-ship, the "Victory," which it was

arranged to sail in Portsmouth Harbour every day of the Week after a cruise along the South Coast and the Isle of Wight. The interesting picture given here carries the Navy's pedigree to a still earlier period, the days of Charles the Second and that famous Secretary of the Admiralty, Samuel Pepys the Diarist. England's most formidable foes at sea were then the Dutch. Thanks largely to the industry of Pepys himself, there are abundant data in the form of records, drawings, and models, for reconstructing a war-ship

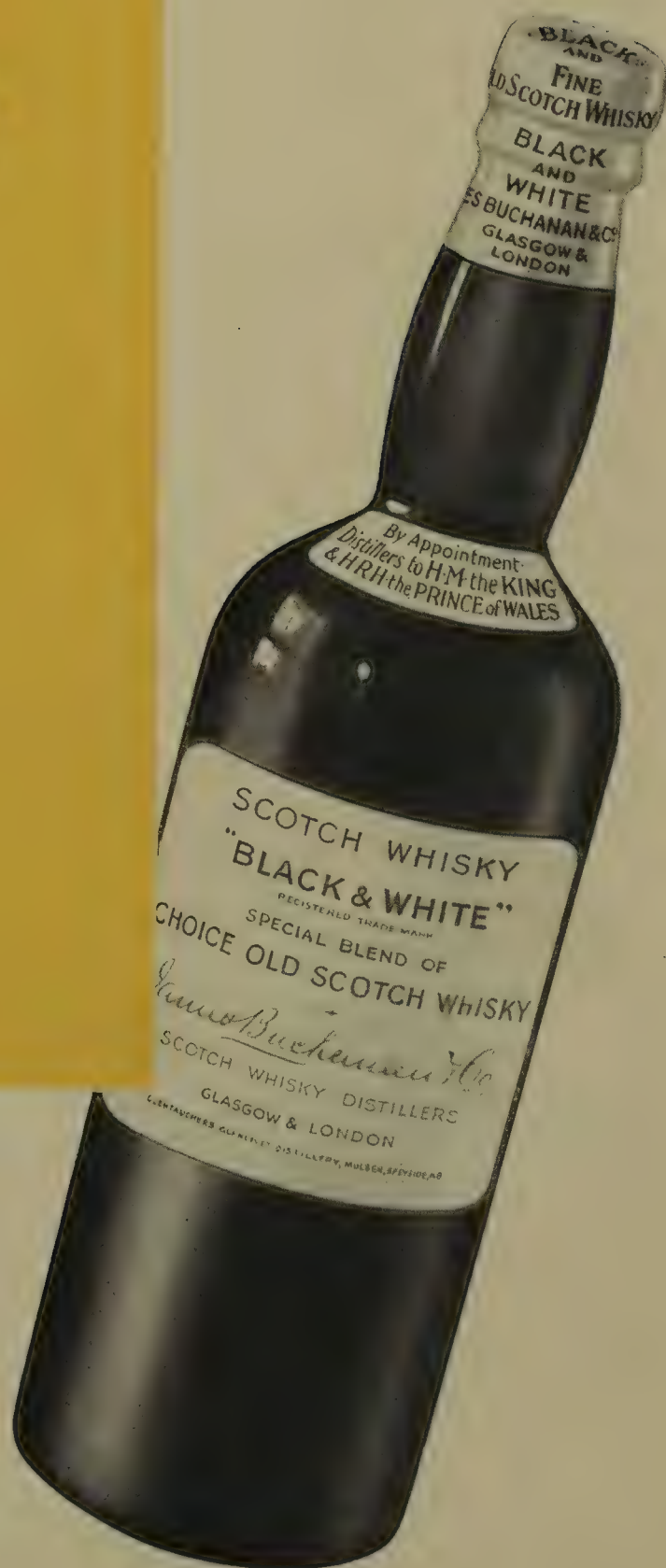
of that time; much more so than for a war-ship of the Elizabethan period, such as that of which a similar double-page drawing in colour was given in our issue of March 2, 1929. For the purpose of the above illustration, our artist, Mr. G. H. Davis, made a careful study of the available material, as particularised in the explanatory article, with a key drawing, on another page in this number, and he received valuable help from Mr. G. S. Laird Clowes, of the Science Museum, a well-known expert on nautical subjects. The

drawing may therefore be regarded as substantially correct in every detail. The ships depicted are vessels of about 1531 tons, typical of the English Navy in Charles's II. reign. Those of our readers who, during Navy Week or at other times, have seen the spacious accommodation in a modern British battle-ship, will be impressed by the contrast it presents to the cramped quarters aboard a Stuart "First Rate." Another striking contrast, of course, is afforded by the difference between ancient and modern naval armament.



Gardner

THE "BIRD" THAT SCORES
A "BIRDIE" BUYS THE
"BLACK & WHITE"



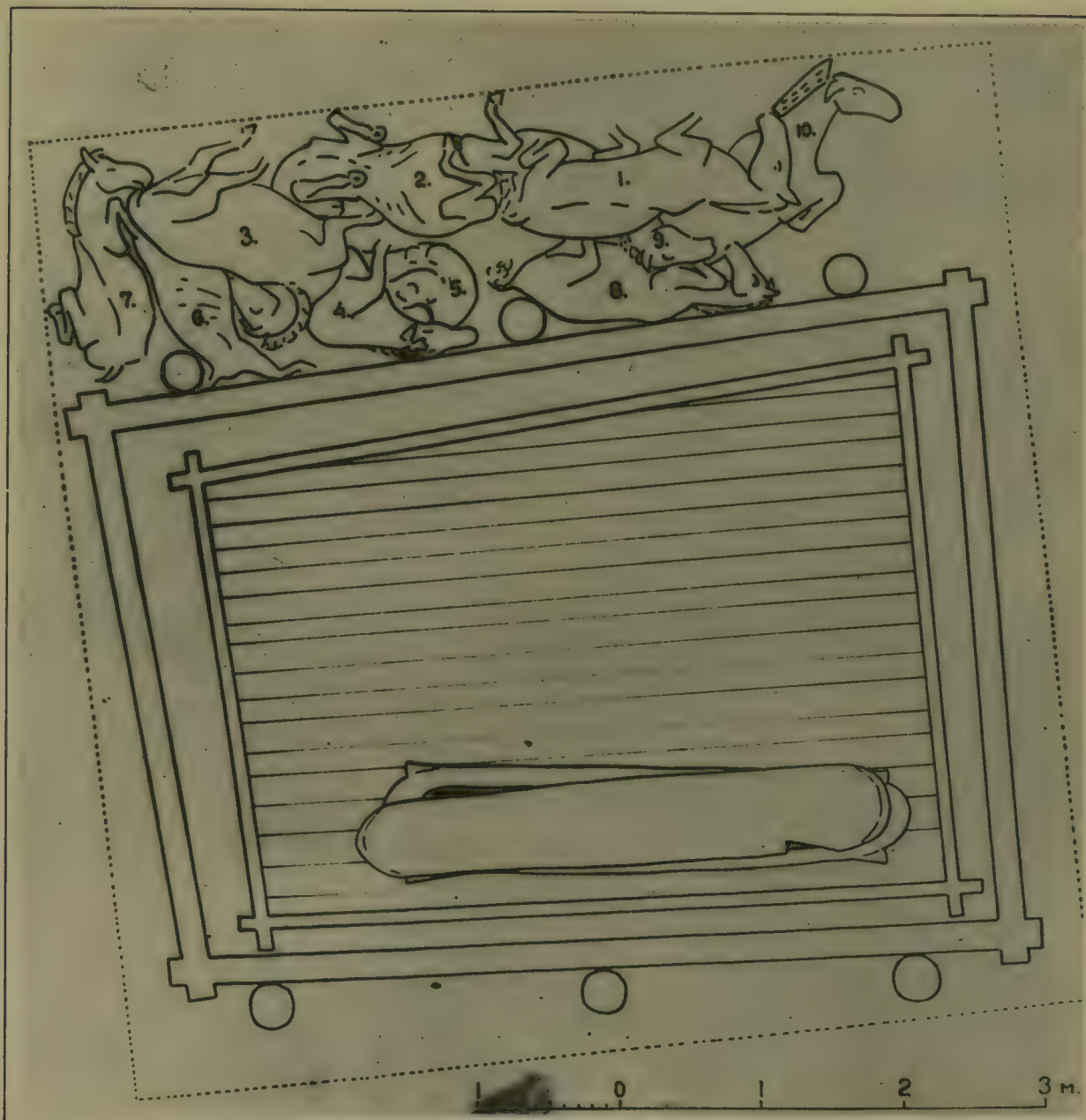


FIG. 1. SHOWING FROZEN BODIES OF TEN SACRIFICED HORSES IN A SPECIAL AREA OUTSIDE THE NORTH PART OF THE PIT: A GROUND-PLAN OF THE "PAZIRIK BURIAL," IN THE ALTAI MOUNTAINS, WITH THE CHIEF'S SARCOPHAGUS.

We are indebted to the Museum of the University of Pennsylvania, Philadelphia, for the extremely interesting photographs and descriptive article given on this and the next two pages. The material was obtained by Mr. E. A. Golomshtok, a Research Associate on the Museum staff, during a visit to Russia for archaeological purposes. Our readers will be interested to compare the Bronze Age Siberian horse harness with that recently found in Nubia (of about the fourth to sixth centuries A.D.), which was illustrated in our issues of June 11 and July 16 last.

ONE of the outstanding recent contributions in the field of archæology of the Bronze Age in Siberia has been the discovery and excavation of the so-called "Pazirik Burial" in the eastern Altai Mountains. The nomads of the Steppes, though constantly moving within their grazing territory, were nevertheless accustomed to bury their dead in more or less definite localities, which came to have the nature of clan cemeteries for the various groups. The Altai Mountains abound with such group

(Continued above on right.)

TEN SACRIFICED HORSES PRESERVED FOR 2000 YEARS BY THE ETERNAL FROST: A BRONZE AGE BURIAL DISCOVERED IN SIBERIA.

BY COURTESY OF THE PENNSYLVANIA UNIVERSITY MUSEUM
AND ITS DIRECTOR, MR. HORACE H. F. JAYNE.

burials, usually in chains of "kurgans" (barrows) running from north to south. One of these kurgans was excavated in 1929 by M. P. Giaznov, of the Russian State Museum, disclosing a very rich burial, probably that of a chief, in an unusual state of preservation. The grave lay beneath an artificial hill of large stones, two metres high and some fifty metres in diameter; in the centre under the stones was a square pit 7·2 by 7·2 metres and four metres deep, containing two burial chambers constructed of logs and thick planks. Outside the chambers in the northern part of the pit was a special area devoted to the burial of the horses (Fig. 1). The whole structure was covered by layers of logs, about three hundred in all, and on top of these earth was piled. This kurgan was fortunately found to be in a condition of eternal frost; all the objects in the grave and the pit were frozen hard, whence the processes of decay had been almost completely arrested. It was as though the hand of time had not touched the objects that had been there immured for more than two thousand years. The grave of the chief had obviously been plundered, but the graves of the horses were found intact; a bronze celt with a broken handle bore witness to an early and perhaps unsuccessful attempt at robbery. Much remained in the

(Continued overleaf.)



FIG. 2. "AS THOUGH MUMMIFIED BY THE ETERNAL FROST": THE FROZEN BODY OF ONE OF THE TEN YELLOW MARES OF THE PAZIRIK BURIAL, FOUND IN AN EXTRAORDINARY STATE OF PRESERVATION AFTER MORE THAN TWO THOUSAND YEARS.

ART OF THE BRONZE AGE IN THE SIBERIAN STEPPES: HORSE HARNESS DECORATIONS MADE OF CURIOUSLY CARVED AND GILDED WOOD.

By COURTESY OF THE PENNSYLVANIA UNIVERSITY MUSEUM.

Continued from previous page.]

human burial chamber, however, that was of interest, though fragmentary: a well-preserved sarcophagus (Fig. 1), decorated with figures of birds, the remains of a felt carpet with appliqué decorations of lions' heads, and a few miscellaneous objects. That part of the chamber devoted to the burial of the chief's mounts was found to contain the frozen bodies of ten horses (Fig. 1), as though mummified by the eternal frost (Fig. 2). Each horse was furnished with suitable trappings, saddles, and bridles (Fig. 10). Two horses had masks ingeniously patterned of felt, leather, fur, and gold leaf. All the objects as well as the bodies were found in an extraordinary state of preservation, and they reveal a highly developed culture and a peculiar art, in which the so-called "animal style" predominates (Figs. 9 and 11). The saddles (Figs. 8 and 10) were covered with frets richly decorated and embroidered. The bridles and the saddle-trappings had numerous carved wood pendants covered with gold and silver leaf (Figs. 3 to 6). The main covers, made of felt and leather and dyed horse-hair, were decorated with the figures of birds, and the tail cover was also ornamented. The masks were especially intricately made, representing in one case the head of a reindeer with horns of natural size (Fig. 7), and the other a griffin struggling with a bear. Shields made of sticks interwoven with strips of leather were found attached to the side of the saddle, and the remains of a funeral chariot, digging implements, and provision sacks of fur are to be mentioned among other objects, all in a splendid state of preservation. One is particularly struck by the high artistic ability of the builders of the

[Continued opposite.]



FIG. 3. "THE BRIDLES AND THE SADDLE-TRAPPINGS HAD NUMEROUS CARVED WOOD PENDANTS COVERED WITH GOLD AND SILVER LEAF": EXAMPLES FROM THE SIBERIAN BRONZE AGE BURIAL WHICH IS ILLUSTRATED (IN GROUND-PLAN) ON THE PRECEDING PAGE.



FIG. 4. BRONZE AGE HARNESS DECORATION FROM SIBERIA: A LEAF DESIGN IN CARVED AND GILDED WOOD, FROM A SACRIFICED HORSE IN THE PAZIRIK BURIAL.



FIG. 5. A FACIAL TYPE AMONG BRONZE AGE SIBERIAN NOMADS, AS PORTRAYED IN THEIR OWN ART: A SADDLE ORNAMENT OF CARVED AND GILDED WOOD.

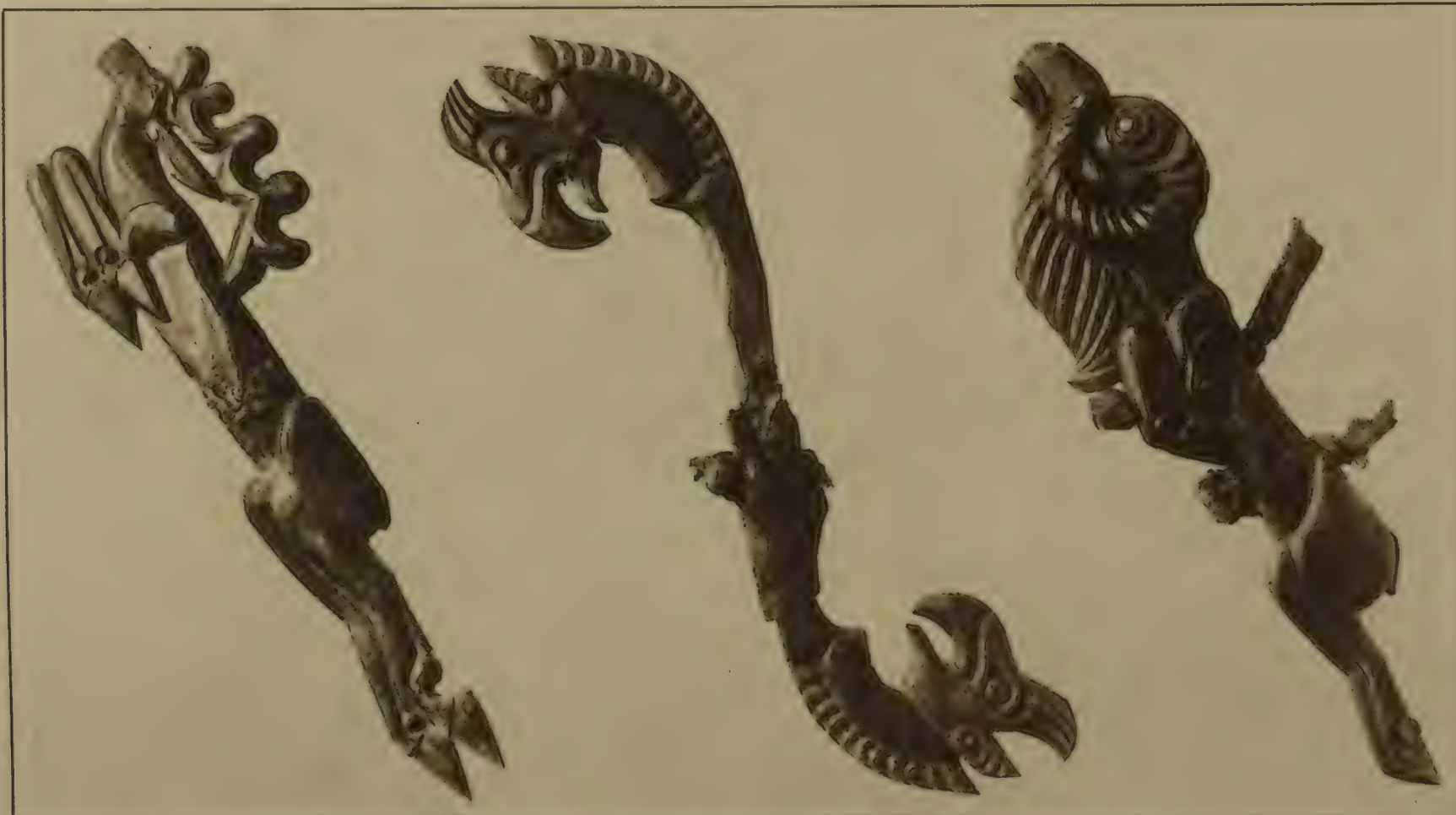


FIG. 6. THE FAVOURITE "ANIMAL STYLE" OF SIBERIAN WOOD-CARVERS OVER TWO THOUSAND YEARS AGO: BRIDLE ORNAMENTS OF GILDED WOOD, REPRESENTING A REINDEER, DRAGON-HEADS, AND A BIG-HORNED RAM, SHOWING REMARKABLE VIGOUR AND MOVEMENT IN DESIGN.



FIG. 7. MAKING A HORSE LOOK LIKE A REINDEER: A MASK INTRICATELY DEVISED IN FELT, LEATHER, FUR, AND GOLD LEAF, WITH HORNS OF NATURAL SIZE—ONE OF TWO HORSE-MASKS FOUND IN THE PAZIRIK BURIAL. (A RECONSTRUCTION.)

A HORSE'S REINDEER MASK AMONG RELICS OF BRONZE AGE SIBERIAN HARNESS ORNAMENT.

By COURTESY OF THE PENNSYLVANIA UNIVERSITY MUSEUM.

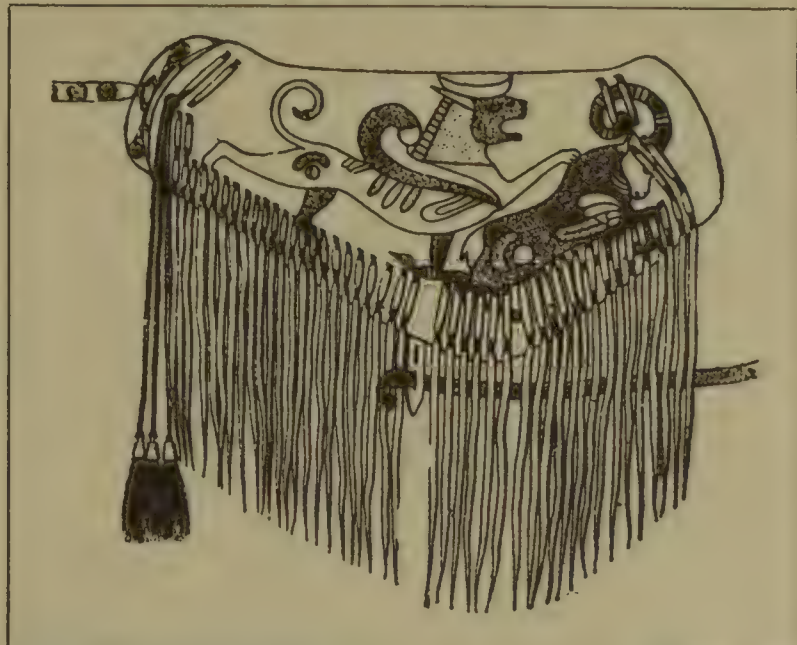


FIG. 8. "THE SADDLES WERE COVERED WITH FRETTS RICHLY DECORATED AND EMBROIDERED": A TYPICAL EXAMPLE, WITH APPLIQUÉ ORNAMENT, FROM ONE OF THE TEN SACRIFICED HORSES BESIDE THE GRAVE.



FIG. 9. THE "ANIMAL STYLE" MOTIVE OF EMBROIDERED DECORATION ON SADDLE-COVERS FOUND IN THE PAZIRIK BURIAL: A DESIGN REPRESENTING A GREAT BIRD ON THE BACK OF A REINDEER.

Pazirik kurgans. Eagles, elks, reindeer, mountain goat, bear, fish, and human faces are represented in this rich but very little-known culture. Wood, leather, felt, fur, horse-hair, silver, and gold are the media for execution, while red, blue, and yellow pigments were utilised to colour the objects in these various media. On the basis of the preliminary study of the material, it is evident that the excavated burial belongs to one of the tribes of the eastern Altai, with herding of animals as the major occupation, which, for several centuries before our era, dominated the vast territory from Mongolia

(Continued below on right.)

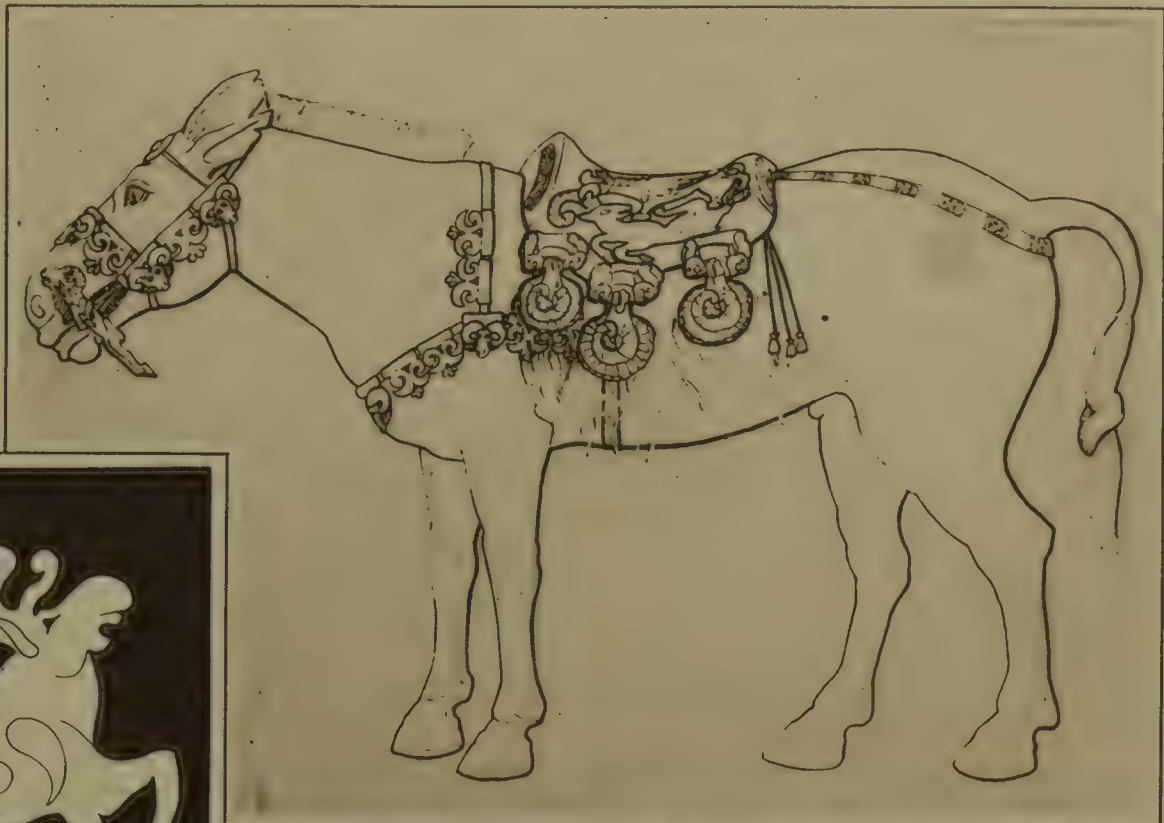


FIG. 10. SADDLE-TRAPPINGS AND BRIDLE DECORATION AS FOUND ON EACH OF THE TEN SACRIFICED HORSES BURIED BESIDE THEIR MASTER, A SIBERIAN NOMAD CHIEFTAIN, OVER TWO THOUSAND YEARS AGO: A RECONSTRUCTION DRAWING.



FIG. 11. ANOTHER OF THE ANIMAL DESIGNS, ALL DIFFERENT, UPON THE TEN EMBROIDERED SADDLE-COVERS (ILLUSTRATED ALSO IN FIGS. 8 AND 9 ABOVE): A BEAST OF PREY ATTACKING A REINDEER.

to the Carpathian Mountains. They seem to have possessed a very similar culture and were known from the time of Herodotus by the collective names of Scythians and Sarmatians. Writers belonging to the time of the Roman Empire, it may be recalled, use the name of Scythia to denote the greater part of northern Asia.

“THUNDERSTORM SOARING” IN GLIDERS: THRILLS OF A PERILOUS SPORT.

(SEE REVIEW ON PAGE 210.)



THE SALVAGE OF THE BODY OF A GLIDER (MOTORLESS AEROPLANE) WHICH HAD LANDED IN A DIFFICULT BIT OF COUNTRY: HAULING IT UP A STEEP SLOPE AFTER REMOVAL OF THE WINGS.

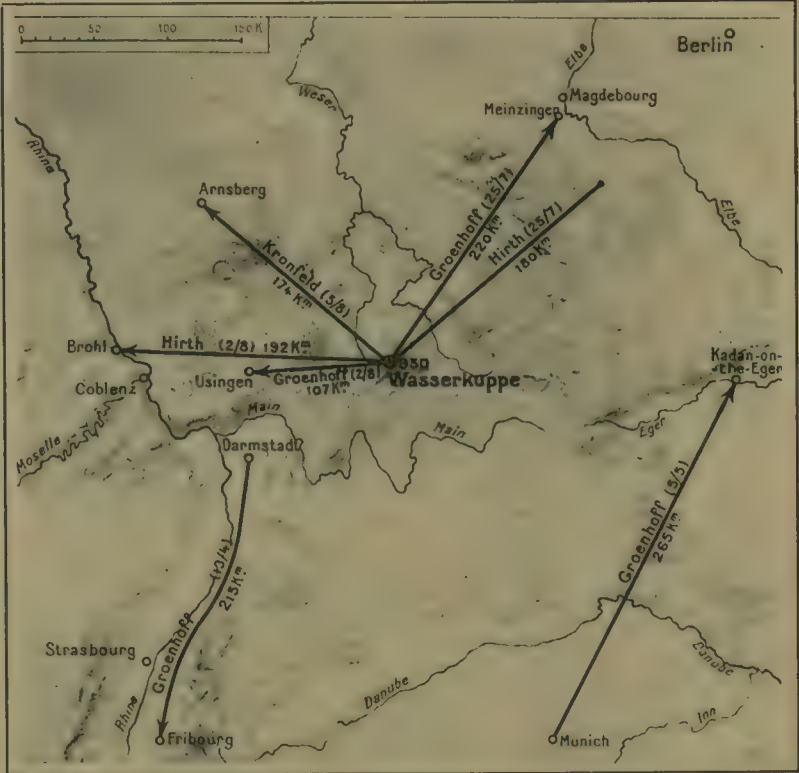


RIDING THE TEMPEST: GLIDERS STARTING FROM THE WASSERKUPPE FOR SOARING FLIGHTS DURING A THUNDERSTORM, WHICH ALWAYS PRODUCES STRONG CURRENTS ENABLING THEM TO REACH GREAT HEIGHTS.



HERR GÜNTHER GROENHOFF (RECENTLY KILLED IN A GLIDER CRASH ON THE WASSERKUPPE) IN A PREVIOUS ACCIDENT: HURLED THROUGH THE WOODWORK INTO BRUSHWOOD FROM THE “FAFNIR,” ON LANDING AFTER A STORM FLIGHT OVER HOCHVALD.

Tragic interest has been given to the subject of gliding by the fatal accident to Herr Günther Groenhoff, the well-known German airman and glider, who was killed on July 23 in a crash during a gliding contest on the Wasserkuppe, in the Rhön Mountains, the headquarters of this form of aviation. Last year he made a record distance glider flight of 166 miles, from Munich to Kadan, as shown here on the map. He had previously had a narrow escape from a similar crash (illustrated above), and lately he was in a motor accident that caused the death of his sister and a gliding friend. On the day after Herr Groenhoff's death, disaster also befell Herr Robert Kronfeld, most famous of gliders, whose new book, “Kronfeld on Gliding and Soaring,” is reviewed on the page succeeding these two. During the same competition, he was piloting the world's largest glider, the “Austria,”



THE CHIEF GLIDER DISTANCE FLIGHTS OF 1931, BY GERMAN AND AUSTRIAN PILOTS: A MAP SHOWING START AND FINISH BUT NOT INTERMEDIATE DEVIATIONS —(ON RIGHT) THE RECORD FLIGHT (166 MILES) OF THE LATE HERR GROENHOFF.

when it crashed from a great height, but luckily he escaped by parachute. In an article relating to the drawings here reproduced, a German writer says: “Formerly when there was a sign of thunder over the Wasserkuppe, the airmen brought their machines down as quickly as possible. Those times are now past. After 1926, when the Cassel air-policeman, Max Kegel, quite

(Continued opposite.

A GLIDING "ACE," SINCE KILLED; AND A NOVICE'S FIRST ATTEMPT.



THE FAMOUS GLIDING "ACE" AND RECORD-MAKER, WHO WAS RECENTLY KILLED IN A CRASH ON THE WASSERKUPPE, ENTERING HIS MOTORLESS AEROPLANE, THE "FAFNIR," FOR A FLIGHT: AN OPERATION SUGGESTING THE INSERTION OF A "BRAIN" INTO THE HEAD OF A GIANT MECHANICAL "BIRD."



A NOVICE'S FIRST ATTEMPT: THE START OF A GLIDER, FROM A SLOPE ON THE WASSERKUPPE, BY THE CATAPULT METHOD—THE STARTING CREW, HAVING HAULED ON THE ELASTIC ROPES, FLING THEMSELVES TO THE GROUND, WHEN THE MACHINE IS RELEASED FROM BEHIND, TO AVOID BEING STRUCK ON THE HEAD.

Continued. managed to fly during a thunderstorm, Nehring, Kronfeld, and Groenhoff often flew in storms, deliberately, to establish records, and since then to glide during a thunderstorm has become quite fashionable. Directly a storm is imminent everyone rushes to his plane, and awaits the right moment to start. Pilots in their light gliders slip in front of the thunder clouds and are carried further and further, to distances of 100, 200, and nearly 300 kilometres. The thunder, with its invasion of cold masses of air, throws up warm layers and carries the glider along. It soars to 1000 or 2000

metres at a terrifying speed. It is a race with the storm, a most daring game. It is difficult to realise what violent forces exist in the sea of air. With terrific violence the slight glider is thrown up and down, and the pilot is hurled about in his little 'wooden box' until he nearly falls out of his seat. It is not surprising that many have wondered whether it would not be better to jump out of the machine in this 'witches' Sabbath' and descend to earth in a parachute. Observation of the air and wind currents attracts gliders to fly in storms. Fear of the black ominous clouds is banished."

MAN INTO BIRD.

BEING AN APPRECIATION OF

"KRONFELD ON GLIDING AND SOARING": By ROBERT KRONFELD.*

(PUBLISHED BY HAMILTON.)

"MAN," remarks Herr Kronfeld, "is a sluggard and must be shaken up from time to time." The sluggard, however, must go not to the ant, but to the bird, for instruction in the gentle art of being "shaken up." It is triumph enough to be able to fly with the aid of powerful engines; but how much greater a triumph over man's natural limitations to be able to fly without the aid of any propelling force at all! The power-machine is, to the

There is, in short, no aspect of the atmosphere with which the glider aeronaut does not familiarise himself; and herein lies the value of soaring as a scientific enterprise of the future. "Soaring flight," observes Herr Kronfeld, "is a serious and important business, even though it originated in some sport-loving enthusiasts' desire to fly. To-day it has its practical side; it teaches us (for the first time in the history of flying) to feel our way in the air in

the truest sense of the word, indicates new possibilities in the technique of flying, and enlarges our general knowledge and weather lore. It is the only means of imparting a thorough education in flying to the younger generation; it is perhaps the finest of all sports and may afford valuable assistance to pilots of commercial and passenger aeroplanes, whose daily work is so responsible and dangerous."

Nothing impresses the reader of this volume more than the number of technical accomplishments which the soaring "ace" must possess, despite Herr Kronfeld's modest assurance that "the success of my efforts is not due to any

topography, knowing the earth beneath him as readily as the atmosphere round him.

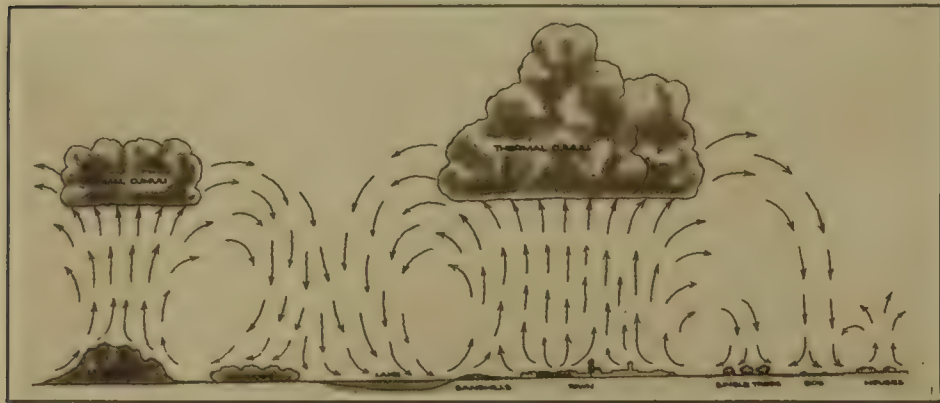
Finally and above all, he must use to the full—even as the bird uses—every faculty of observation. Even a drift of smoke may give him important information, and the behaviour of birds may be of the utmost value to the trained and alert eye. On at least one critical occasion, this fellowship with the birds—a very proper freemasonry—probably saved Herr Kronfeld's life. "It seemed impossible to reach the nearest hillside from this height, and in my despair I looked about me for a landing-place. Then I saw before me, a little to one side, a hawk soaring high on an upward wind current. At once I flew to the spot; the guidance given me by my diminutive rival in the air had come at exactly the right moment, for my big bird immediately climbed some seventy feet, a height which just enabled me to reach a timely slope."

Herr Kronfeld describes with equal force and clarity the ingenious methods by which the beginner is trained in these diverse Icarian arts, and we imagine that his volume, apart from its general interest, will serve as a valuable handbook for all gliding and soaring aspirants. Special chapters, of a technical character and well illustrated by charts and diagrams, are devoted to every aspect of the main subject—they include particularly authoritative discussions of mechanical construction and of meteorology—and these again will be of special value to the technician.

The degree of proficiency which gliding and soaring have now reached has taken more than a century to develop, and Herr Kronfeld gives an interesting, if somewhat episodic, account of its evolution. "Looking back," he says in summary, "we can distinguish three phases of development. First came the technical development whereby the machines that could soar were evolved; then followed the sporting period during which these machines were made to do all that it was possible for them to do; finally, there was the sporting-cum-scientific period in which trained thought had to direct the efforts of both sport and technique." The serious study of aerodynamic science may be said to have begun with Sir George Cayley in 1810, and to have been greatly advanced in the mid-nineteenth century by three Frenchmen, Le Bris, d'Esterno, and Mouillard, and by a German of the most versatile inventiveness, Otto Lilienthal, who based his aeronautics on the scientific observation of bird-flight and who made more than a thousand successful gliding flights before he met with a fatal accident in 1896. An epoch was marked by the Wright brothers, who, however, deserted gliding for power-flying. About the same time, two Darmstadt High School boys, Gutermuth and Fischer, formed the nucleus of what was to become the Rhön Gliding School (later the Rhön-Rossitten-Gesellschaft), which is now the acknowledged world-headquarters of this branch of aeronautics.

The first regular competition was held in 1920, and after two promising years it seemed for some time that little or no progress was being made. But in 1926 a turning-point was reached with several flights which showed a new mastery over weather-conditions, and within the next four years Herr Kronfeld had himself marked a new era by his achievements in cloud soaring and by the unprecedented distances of his flights. The movement has now spread all over the world. England was slow in joining it, and it was not until two years ago that the British Gliding Association was formed. It is now a vigorous and promising organisation, to which the public of this country is largely indebted for Herr Kronfeld's brilliant and well-remembered soaring exhibitions in 1930 and 1931.

So stands at present, if we may coin a polysyllable, the anthropornithological art to-day. The problem of the



THERMAL UP AND DOWN CURRENTS: A DIAGRAM SHOWING—(IN THE AIR) TWO MASSES OF THERMAL CUMULI; (ON THE GROUND, FROM LEFT TO RIGHT) LIMESTONE CLIFFS, WOODS, A LAKE, SANDHILLS, A TOWN, THREE SINGLE TREES, A BOG, AND TWO HOUSES.

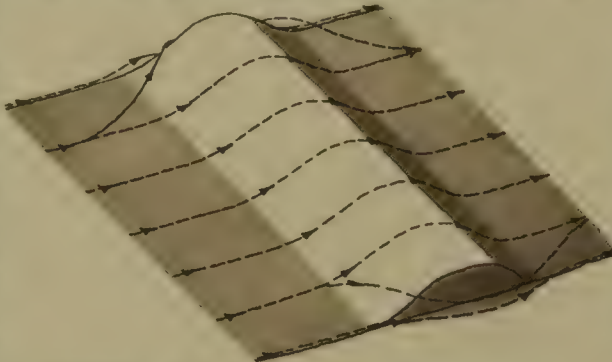
skilled glider, a comparatively crude affair, lacking the finesse of that more subtle art which depends solely on knowledge and management of the direct forces of nature. The science of gliding and soaring is, briefly, to beat the bird by its own methods at its own game; and, in a great measure, it has succeeded.

The glider-plane, as everybody knows, is a motorless aeroplane which receives its initial impulse from the earth by various mechanical means—the "catapult" towing-rope, the rocket, or by automobile-towing (in flat country)—and for the rest depends for its locomotion on negotiating atmospheric forces, just as a sailing-ship negotiates wind and water. At first, gliding, chiefly by means of wind slopes in hilly country, was little more than a sport, a novel and exciting form of motion. But the development of "soaring flight" within recent years has raised motorless flying to an important and remarkable position in aeronautical science.

The layman, ignorant of the highly complex conditions of the atmosphere in different circumstances, will be puzzled at first to discover the difference between gliding and soaring. Herr Kronfeld thus explains it. "Soaring may be defined as flying without loss of, or with increase in height. . . . So far as the air is concerned, there is no difference between gliding and soaring. In both cases it is equally necessary to have good way on against the wind. Soaring is gliding in an up-wind. We only notice the difference when we watch the flying from the ground. Imagine a small model of a glider gliding in a lift. As long as the lift remained motionless, the glider would sink towards its floor. But if the lift began to move upwards at a speed greater than that at which your model was falling, the latter would give you the appearance of rising. That is what happens when you soar. You glide downwards in an air current which is rising more rapidly than you are losing height by gliding."

By means of almost uncanny navigation of these upward air currents, extraordinary results have been achieved. Herr Kronfeld has himself reached a height of 8000 feet, and has soared for distances ranging from 60 to 90 miles, not to mention his feat (to which he devotes a brisk chapter) of flying the English Channel. Defying the unfavourable conditions of dead calm and flat country, he has also made extended soaring flights in England, demonstrating for the first time the use which can be made of purely thermal currents. Unremitting and audacious experiments have explored unsuspected possibilities of the atmosphere, until those very elements which seem most hostile to flight have been skilfully enlisted in its service. Thus, in 1926, Max Kegel involuntarily discovered that the meteorological forces of a thunderstorm might be an extremely efficient dynamo for soaring; others immediately pursued the principle, until in 1929 Herr Kronfeld himself, mounting on the "thunderstorm front," "established a double world record by making deliberate use of a meteorological phenomenon. My distance from start to landing-place (he continues) was eighty-five and a half miles, and I attained a maximum elevation of seven thousand five hundred and twenty-five feet." Similar experimentation and progress have been made in the fascinating lore of using the clouds as a "continuous highway" of upwind for soaring, and here again the writer of this book enjoys the credit of daring and indefatigable pioneer work.

of technical accomplishments which the soaring "ace" must possess, despite Herr Kronfeld's modest assurance that "the success of my efforts is not due to any

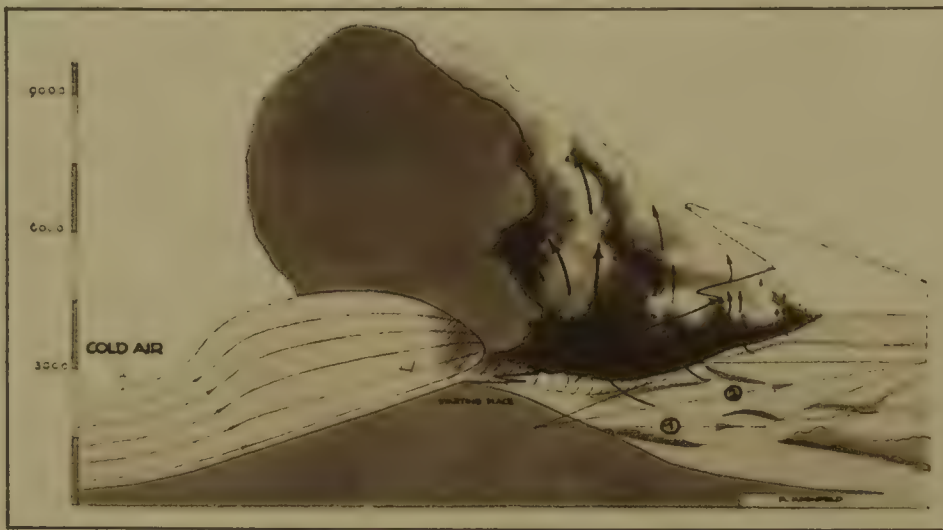


CURRENTS ON A HILLSIDE: A DIAGRAM SHOWING THE COURSE OF THE CURRENTS, MAINLY OVER THE HILL, AND HENCE MUCH UPWARD.

"When the wind encounters an obstacle, it has to give way. If a tower or a low hill rises from the plain, the wind's simplest way is to go round it. If, on the other hand, a long chain of hills crosses the wind's course, it must go over it. If we keep our eyes open, we can observe these natural phenomena every day and note all the various ways in which currents are formed."

Illustrations from "Kronfeld on Gliding and Soaring." Reproduced by Courtesy of the Publishers, Messrs. John Hamilton, Ltd.

particular flair but simply to systematic work in laying out my plans in conjunction with using my common sense when in the air." The soarer must learn to recognise instantly the meaning of air currents by the feel of the wind-draught on his face. He must come to know his machine as a speaking, or "musical," creature and must train himself to understand its language; there is a message in every note of the hum and whistle of bracing-wires. He must acquaint himself with the mysteries of centrifugal force, until he is instinctively sensitive to them. He must develop a sixth sense of balance, and a seventh or "current sense." He must be deeply versed in meteorology, and he will gain greatly by a knowledge of thermodynamics—as is shown by Herr Kronfeld's discovery of the motive power of thermal currents in flat English country. He must, of course, be quick and accurate in



FLYING ALONG A THUNDERSTORM FRONT: A DIAGRAM SHOWING (1) THE COURSE OF THE STORM FRONT; (2) THE CONSEQUENT COURSE OF THE FLIGHT.

* "Kronfeld on Gliding and Soaring." The Story of Motorless Human Flight. By Robert Kronfeld. Translated by J. Manchot. Preface by Col. the Master of Sempill. Illustrated (John Hamilton, Ltd.; 21s.).

future is for technical experts—"the question of dynamic soaring," of flight without up-currents by utilising gusts or different velocities in apparently horizontal air currents. We doubt not that the task will be accomplished.—C. K. A.

BIRDS THAT PAINT
THEIR BOWERS
WITH A "BRUSH":



PAINTED BY THE BIRD, WITH
A "BRUSH" OF CHEWED WOOD:
DECORATED TWIGS FROM THE BOWER
OF A SATIN BOWER-BIRD.



BLUE-LOVING BIRDS
THAT REJECT
RED AND ORANGE.



A VERY CURIOUS HABIT, HITHERTO
UNEXPLAINED: A SATIN BOWER-
BIRD'S TWIG ADORNED WITH DECAYED
WOOD-PULP AND SALIVA.



BUILDER OF A BOWER FOUR FEET
LONG, FAR LARGER THAN THAT OF
THE SATIN BIRD: A FAWN-BREADED
BOWER-BIRD.



A BLUE-BLACK BIRD WITH BLUE
EYES, WHICH LOVES BLUE THINGS
AS DECORATIONS: A YOUNG SATIN
BOWER-BIRD.



AT WORK ON ITS BOWER, THE USE OF WHICH IS
NOT ALTOGETHER CERTAIN: THE SATIN BOWER-
BIRD OF AUSTRALIA.



BUILT ON A MOUND OF TWIGS AND DECORATED WITH
SMALL GREEN FRUITS: A BOWER OF THE FAWN-BREADED
BOWER-BIRD.



WHERE THE MALES DISPLAY THEIR PLUMAGE IN THE
BREEDING SEASON: THE BOWER OF A SATIN BOWER-
BIRD IN SYDNEY'S NATIONAL PARK.

Some of the most remarkable discoveries ever made in bird life are illustrated on this page. The photographs were taken either in Australia and the adjacent islands to the north (which, together, complete the natural range of the various species of bower-birds) or in the New York Zoological Park, where Mr. Lee S. Crandall, the Curator of Birds, has several specimens under observation. Here a brief description must suffice of the satin bower-bird and its habits, for that species seems to combine most of the curious customs of the family, together with certain oddities all its own. The satin bird (*Ptilonorhynchus violaceus*) is, when in adult plumage at the age of about seven years, of a beautiful lustrous

blue-black. It has violet-blue eyes, and it manifests a strong preference for blue objects—flowers, fruits and berries, feathers, even scraps of paper—with which it adorns its bower. If offered red objects, or bits of orange peel, it displays annoyance, and removes them. Examples of the bower, which the male constructs, are illustrated here. The bower, made of slender twigs inserted in the ground, is distinct from the nest, and is apparently used as a playground and scene of courtship. Strangest of all, the bird purposely uses a tool. It makes a wad of fibrous bark and with this "paint-brush," using charcoal and a secretion from its mouth as the principal materials, it paints the inner walls of its bower.

Notes for the Novel-Reader: Fiction of the Month.

THE very title of Mr. Priestley's new novel indicates his intention of getting away from the English scene. His two previous books were, in their different ways, essentially studies in English life and character,



MISS H. F. M. PRESCOTT,
Author of "Son of Dust."



MISS G. E. TREVELYAN,
Author of "Appius and Virginia."

and their settings, Yorkshire, London, and the countryside, were typically English. "Faraway" is a new departure; it is in some respects as unlike its forerunners as the hibiscus flower is unlike the wild rose or the woody nightshade. England is only the jumping-off place of the story; the small Suffolk town from which the hero starts on his perilous adventure is scarcely more than the treasure-seeker's base of operations. The homely security of Buntingham, however, serves as a contrast with later and more exotic scenes—America, Tahiti, the island of Faraway—and with deeper, more disturbing experiences. The three travelling companions, who hope to profit by the dead man's secret, are in their attitude towards life invincibly English; there is never a moment's fear that they will go native like Gauguin, or submit to the charm of the South Seas like Stevenson. All three are thoroughly likable and fairly hard-headed men—but not so hard-headed as to be unable to feel interest or curiosity in their adventures.

These adventures are strange enough to beguile the most romantic of readers, and, on the whole, plausible enough to satisfy the most practical. They have, moreover, an agreeably symbolic character; Mr. Priestley never clears up one mystery without creating another. His mind, in spite of its avowedly commonsensical cast, is always busy with matters that lie, as it were, on the outer verge of its scope. The bright light of his conscious observation, which he turns with such illuminating effect (for instance) on America, is circumscribed by a shadowy region of the imagination, where lurk the moral implications of the "Faraway" expedition, vague and somewhat threatening shapes. "Faraway" is marred by diffuseness and hasty writing and a certain change of intention towards the middle, where it steadies down from the rapid gallop of an adventure story to the sober gait of a travel book; but it has sweep and power and inexhaustible invention.

The subject of "When the Wicked Man" is a disagreement in policy between the partners of an old-established American publishing firm. Notterdam and Kratch had been friends of many years' standing, so their rupture, when it came, was the more complete. The fact that Notterdam's wife turns out to be Kratch's mistress makes the breach irreparable. Notterdam's frantic journey to Europe, culminating in a shooting affray in Dorsetshire, gives the story a sensational climax. It is too improbable to rank among Mr. Ford Madox Ford's best novels; but it is clever and subtle and has moments of great emotional tension.

"The Case is Altered" deals with life in a London lodging-house. The characters thus fortuitously brought together are of very different types, ranging from a charming old maiden lady to a homicidal maniac. Mr. Plomer is decidedly modern in his treatment of human relationships, and he is also inclined to sacrifice art and

verisimilitude to innovation. But he is a thoughtful and interesting writer, whose intelligence and impatience of conventionality, when they have passed the raw stage, may produce a novel of first-rate quality.

Anna Taylor, Miss Worthington's heroine, would certainly have exasperated him, for she was a woman who went through life in blinkers, those blinkers being the standards of correctness obtaining in her world—the world of a fashionable New York suburb. In one sense she did it credit; she was a woman of scrupulous respectability, a careful house-keeper, and (while her husband lived) a blameless though unloving wife. Miss Worthington describes her first year of widowhood—a year in which one or two tiny shoots of rebellious emotion put forth their leaves, only to be withered by her common sense and instinct for security. Mrs. Taylor lived a dull life and her story is not exciting; but it is veraciously and sincerely told.

"Skerrett," on the other hand, is the kind of wild and whirling tale we expect from the pen of Mr. Liam O'Flaherty. Skerrett is a schoolmaster in the island of Nara, where the in-

habitants are vile and the prospects only moderately pleasing. The graph of his career shows at first a sudden rise, then a gradual decline to a depth of misery and degradation that few novelists are capable of imagining. Here is an account of Skerrett's relations with his wife: "Each hated the other bitterly. Each did everything possible to shorten the other's life; Mrs. Skerrett out of pure hatred, Skerrett in the hope that he might be able to re-marry and beget children on his wife's death. Kate... made herself look as unseemly as possible in order to madden her husband." There is a certain nobility in "Skerrett," but it is a book for those who take their fiction sadly.

The same is true of "Appius and Virginia." Whether we regard it literally, as the story of a woman who tried to bring up an ape as though it were a human child, or allegorically, as a lesson to prove the folly of spending too much love on any earthly creature, we cannot but find it profoundly depressing. The treatment is almost entirely realistic. Miss Trevelyan traces, stage by stage, the awakening of some sort of consciousness in the dark mind of Appius the ape, and the corresponding delight in the breast of Virginia Hutton, its adoptive mother. This painful story is extremely well worked out; but one is left wondering why Miss Trevelyan wrote it.

Most of the novels in this month's list, one increasingly realises, are of a melancholy cast. "Two Living and One Dead" is no exception. It tells how three Post Office employees are set upon, "in true American style," by bandits; how one is killed, one wounded, while the third, having time to think the matter out, hands over the money and saves his skin. But not his honour. This, in the opinion of his fellow-citizens, and even of his wife, is irretrievably lost.

BOOKS REVIEWED.

- Faraway.* By J. B. Priestley. (Heinemann; 10s. 6d.)
When the Wicked Man. By Ford Madox Ford. (Cape; 7s. 6d.)
The Case is Altered. By William Plomer. (Hogarth Press; 7s. 6d.)
Mrs. Taylor. By Marjorie Worthington. (Cape; 7s. 6d.)
Skerrett. By Liam O'Flaherty. (Gollancz; 7s. 6d.)
Appius and Virginia. By G. E. Trevelyan. (Secker; 7s. 6d.)
Two Living and One Dead. By Sigurd Christiansen. (Gollancz; 7s. 6d.)
Ambrose Terring. By Hartley Kemball Cook. (Nicholson and Watson; 7s. 6d.)
Son of Dust. By H. F. M. Prescott. (Constable; 7s. 6d.)
Before the Fact. By "Francis Iles." (Gollancz; 7s. 6d.)
Death Under Sail. By C. P. Snow. (Heinemann; 7s. 6d.)
Murder in the Cellar. By Louise Eppley and Rebecca Gayton. (Grayson and Grayson; 7s. 6d.)
Baxter's Second Death. By Ian Greig. (Benn; 7s. 6d.)

Yet what else, in the circumstances, could he have done? Mr. Christiansen has set himself a problem in psychology which he works out with great skill to a dramatic climax. This is a very unusual novel which cannot fail to hold the reader's interest.

"Ambrose Terring" is a study in social and political change. Chelvington Castle had dominated Chelvington for nearly a thousand years, and now, though let by impoverished owners to an American, it is still, to the wilder spirits of the town, a symbol of feudal tyranny. Mr. Cook has mixed his ingredients with skill. There is a tragic incident towards the close of the story, but a considerable amount of humour helps it on its way.

"Son of Dust" is a historical novel—indeed, the historical atmosphere is as thick as the forests of eleventh-century Normandy. But the main theme, once disentangled from its jungle of mediæval associations, is clear enough. The love of Fulcan for Alde, in spite of the unhappy circumstance that Alde was a married woman, is marked by dignity and passion, and it lifts Miss Prescott's story far above the level of the average cloak and sword romance.

Similarly, "Before the Fact" is much above the level of the average shocker. It is, indeed, a very fine story, and though, all along, one tries to persuade oneself that its psychology is false—that Lina could not have been so infatuated by the fascinating criminal, her husband—

one cannot escape an uncomfortable conviction that it is true. The story is a little like a nightmare: one sees the tragedy coming, but one cannot avert it. Lina, in the end, hardly seems to have wanted to avert it. "Francis Iles's" ironic humour is perhaps a little overdone, but it enhances the literary quality of his book.

Mr. Snow's plan in "Death Under Sail" is original and interesting. Five men and two women are sailing a yacht on the Norfolk Broads, when the host is shot. There are only six possible suspects, and the process of elimination

which reduces them to one is enthralling. Mr. Snow plays more fairly with his reader than do most writers of detective



MISS MARJORIE WORTHINGTON,
Author of the new Novel, "Mrs. Taylor."



DR. C. P. SNOW,
Author of "Death Under Sail."



MR. SIGURD CHRISTIANSEN,
Author of "Two Living and One Dead."



MR. FORD MADOX FORD,
Author of "When the Wicked Man."

fiction; he lets him know every fact, save the explanation, until almost the last page. The motive is adequate, without being obvious; the story's only defect is that the characters are a little shadowy.

"Murder in the Cellar" is a tale of great ingenuity and some horror. There are, perhaps, too many possible suspects, and the account Ted gives of the victim's last minutes does not quite square with the scene as Ted's wife (the most efficient of the detectives) imagines it. Still, he had drunk a great many highballs. The murder itself is most cunningly devised, and will make the hardest reader enter a cellar (especially a cellar fitted up as a gymnasium) with grave misgivings.

"Baxter's Second Death" begins well, but tends to get lost in its own complications. However, Mr. Greig is not the only writer of detective stories whose opening pages hold out a promise that is not quite fulfilled.

A LITTLE KITCHEN WITH 241 UTENSILS FOR THE SERVICE OF A DOLL.



AN ANTIQUE DOLL'S KITCHEN WITH A WORKING OVEN AND WITH 241 UTENSILS, SOME OF THEM DATING FROM THE REIGN OF JAMES II.: A ROOM WHICH IS JUST UNDER FIVE FEET LONG AND HAS ITS OWN TRAVELLING CASE.



THE LEFT WALL OF THE KITCHEN.

THE model doll's kitchen here illustrated, which claims to be the most complete specimen of its kind, is 4 feet 11½ inches wide; 23 inches deep; and 23 inches high; and it has a travelling case which measures 5 feet by 2 feet by 2 feet. The articles with which it is furnished were collected by several generations of one family; all are over a hundred years old and some date back to the time of James II. The gun-metal oven, which is in full cooking and working order, has a hot-water boiler, with a tap, on its top. The dresser has two cupboards. The utensils number 241 and comprise articles of steel, copper, brass, tin, pewter, early Irish pewter, china, pottery, wood, and basket-work. The whole room is now in the possession of Mr. Lennard Robinson, of 9, Cleveland Row, St. James's, S.W., by whose courtesy we reproduce our photographs. It should not be long before some museum or private house is the richer by its acquisition.



THE RIGHT WALL OF THE KITCHEN.

RECENT OCCASIONS OF OUTSTANDING INTEREST: A BRITISH MEDICAL CENTENARY, AND OTHER MEMORABLE CEREMONIES.



"NO PART OF OUR EMPIRE CAN REMAIN SEPARATE IN MEDICINE ANY MORE THAN IN HISTORY AND ECONOMICS": THE BRITISH

The centenary dinner of the British Medical Association was held in the Albert Hall on July 28. Lord Dawson of Penn, the President, was in the chair. The Prince of Wales, presiding the toast of the Association, said: "I can realize that, when your thoughts must have ranged from your Association's very humble beginnings in this country. . . . It is encouraging to think how many representatives from separate in medicine any more than



MEDICAL ASSOCIATION CENTENARY DINNER IN THE ALBERT HALL—A GATHERING OF NEARLY 2300 GUESTS, ADDRESSED BY THE PRINCE OF WALES.

Hall on July 28. Lord Dawson of Penn, the President, was in the chair. The Prince of Wales, presiding the toast of the Association, said: "I can realize that, when your thoughts must have ranged from your Association's very humble beginnings in this country. . . . It is encouraging to think how many representatives from separate in medicine any more than



THE PRINCE OF WALES (IN FRONT OF GROUP ON PLATFORM, BEARING FROM A PAPER) NAMES A NEW MOTOR-LIFEBOAT WITH A BOTTLE OF DEVONSHIRE CIDER: A CEREMONY AT BRISTOL.

At Bristol, on July 27, the Prince of Wales named the new motor-lifboat "George Shee" and, as he did so, broke over the bows a bottle of Devonshire cider. The new boat is named after Sir George Shee (who was present), Secretary of the Royal National Lifboat Institution for 21 years till he retired last September. It is one of the most powerful in the service, and carries a line-throwing gun, electric searchlight, and oil-spray for smoothing rough water.



A SCARBOROUGH PAGEANT IN A NEW ISLAND THEATRE OPENED

"MERRY ENGLAND"—BY THE Lord Mayor of London, Sir Maurice Jenkins, with the Lady Mayors and honorary freemen of the borough. In the evening he opened a new musical performance of a pageant called "Merry England." The stage is on an island in the amphitheatre.



FOR THE FIRST PERFORMANCE BY THE LORD MAYOR OF LONDON:

ILLUMINATED SCENE BY NIGHT. The Sheriff, paid a State visit to Scarborough on July 28, and was elected an honorary freeman of the borough. In the evening he opened a new musical performance of a pageant called "Merry England." The stage is on an island in the amphitheatre.



COMMEMORATING NEARLY TEN THOUSAND BERKSHIRE MEN WHO FELL IN THE GREAT WAR: THE WAR MEMORIAL

AT READING UNVEILED BY THE LORD LIEUTENANT OF THE COUNTY. The memorial to nearly 10,000 men of Reading and Berkshire, who died in the Great War, was unveiled on July 27 by the Lord Lieutenant of the County, Mr. J. H. Beven. It takes the form of a pyramidal shaft, with a central shaft, and is surrounded by a colonnade of statues, each representing a different trade or profession. The ceremony took place on the 52nd anniversary of the Battle of Marston, recalled by another monument close by, a colossal lion, commemorating Berkshire men who fell in that action.

A PAGE FOR COLLECTORS.

BARGAINS FOR THE NATION FIFTY YEARS AGO: THE HISTORIC HAMILTON SALE.

By FRANK DAVIS.



JUNE and July 1882 witnessed a notable dispersal at Christie's—the sale of the collection of works of art and pictures belonging to the then Duke of Hamilton. Possibly more than a few readers of this paper retain a vivid recollection of the excitement caused at the time by this remarkable auction: the rest of us gain our impressions of its range and quality by turning over the leaves of the catalogue. This is what I have just been doing. Two thousand two hundred and thirteen lots were offered, and they fetched £397,562—in short, a sale which has passed into auction-room history.

I don't propose in a single page to give a *résumé* of this formidable catalogue, but it occurred to me that it might be of interest to mark those items which were then bought for the nation, and then go to Trafalgar Square and see what had become of them. One is inclined to take for granted pictures which have found a final resting-place in the national collection: they become familiar—even those we don't very much like—and one forgets very easily that once upon a time they were acquired at a cost of a great deal of money and most careful thought on the part of the Director and trustees.

One generation can always look upon the mistakes of its predecessors with a tolerant smile, and in one or two cases modern criticism has been able to pick very substantial holes in the purchases made by the Gallery's advisers in 1882 (and no doubt the experts of 1982 will have many a quiet jest at the expense of ourselves); but I suppose everyone, of whatever shade of artistic opinion, will agree that the splendid Velasquez illustrated here was a bargain at £6300. This is the full length of Philip IV. as a young man which hangs in the same room as that other portrait of the King by the same master, which shows how the years have dealt with his features, and, indeed, with the spirit those features fail to mask. It is by general consent one of the finest of the earlier Velasquez paintings. Times, we know, are not what they might be just at present, but if by some extraordinary miracle this picture came on the market to-day, it would surely fetch five times the substantial sum paid for it.

My second illustration is less important and of less popular appeal. It is only 23 in. by 18½ in., and it is quite easy to overlook it altogether. None the less, it is of exceptional interest quite apart from

its undoubted qualities as a work of art, because it illustrates what a lot we have learnt about the history of painting in fifty years. Some years ago a distinguished German scholar went to Spain to study Velasquez, and returned with his mind and eye full of that strange mystic and inspired painter, El Greco, who was born in Crete and migrated to Toledo *via* Venice. This portrait of L. Cornaro, inscribed "Æt suæ 100, 1566," was catalogued in the Hamilton sale as a Titian, presumably because at that time no other name seemed possible. It was bought for £336. Several other versions of the same picture are known, one of them, in the Frick collection in New York, being signed.

Another "good buy" from the Hamilton collection was the big "Circumcision" by Luca Signorelli, which now hangs in Gallery I. Dr. Waagen, who travelled all over England in the 'forties—he was at the head of what has since developed into the Berlin Museum—wrote: "This is one of the most important pictures by this great master, who was the precursor of Michael Angelo." His judgment is still accepted, and the £3150 which this great picture cost the nation would probably increase to £15,000 if it came on to the market to-day. On the other hand, a little "Last Supper," sold for £630 as by that very rare master, Masaccio, is now to be seen in the new Duveen room labelled "Roberti—School of Ferrara." It had appeared at auction in 1811, when it made £64. One doubts whether its present value is very much more than that. Nor can one claim that the £204 15s. paid for a small interior by Steenwyck was a very judicious purchase.

Modern criticism has also refused to give a blessing to the Hamilton catalogue attribution in the case of two Botticellis. The first of these is the huge painting of the Assumption of the Virgin which, like the Signorelli, hangs in Gallery I., and this in spite of the story told by Vasari that Botticelli painted it for the church of San Pietro Maggiore, Florence, that envious detractors charged him and his patron with heresy, and the work was interdicted and covered from view. This is now given to Botticini, the pupil of Neri di Bicci, who is supposed to have worked in Botticelli's studio in 1471. This cost £4777 10s., and, until a new school of experts comes along to demolish the arguments of our contemporaries, we may consider that this is a figure in excess of its present value. The same applies to another Botticelli, "The Adoration of the Magi," which cost £1627 10s. and is now considered a studio work. Mr. Berenson relegated this painting to the class of doubtful works which he ascribed to an unknown "Amico di Sandro"—someone who was not Botticelli, but in close contact with him—but I understand that this "Amico di Sandro" has been brutally murdered by his creator in his latest volume of criticism. (Lest I should be accused of writing with undue facetiousness, let me add that the most distinguished of living connoisseurs of Italian art does not change his mind without very good reason.)

Finally, I may mention a Hamilton picture which has not changed its name in half a century any more than the Velasquez with which this article started. This is a crowded and delightful painting by Pontormo, labelled



A BARGAIN FOR THE NATION AT £6300: "PHILIP IV.," BY VELASQUEZ—BOUGHT AT THE HAMILTON SALE IN 1882.

This magnificent picture, by general consent one of the finest of the earlier Velasquez paintings, was taken from the Palace at Madrid during the Napoleonic Wars by the French general, Dessolle.



ORIGINALLY CATALOGUED IN THE NATIONAL GALLERY AS BY TITIAN: "PORTRAIT OF LUIGI CORNARO, DOGE OF VENICE," BY EL GRECO—BOUGHT AT THE HAMILTON SALE FOR £336.

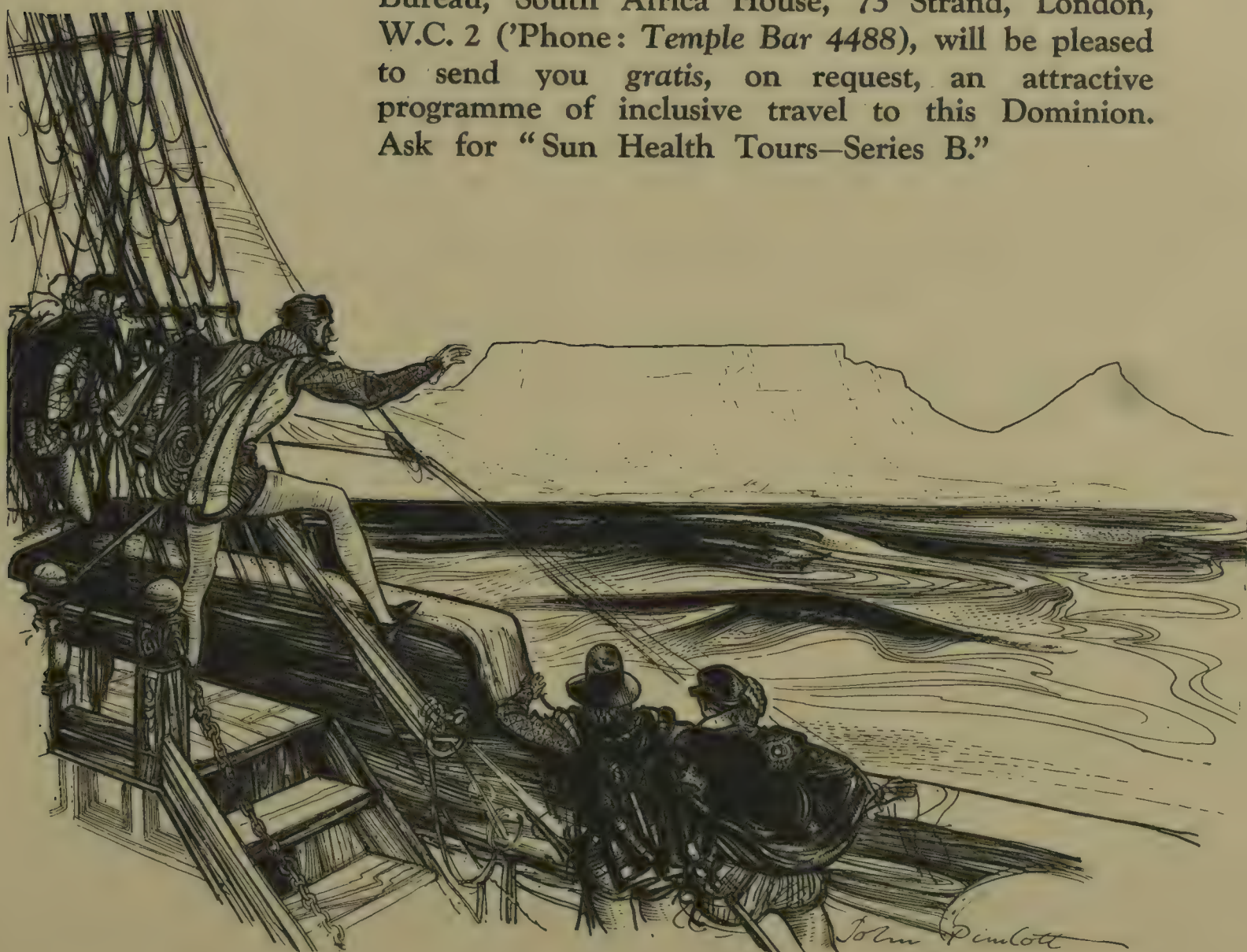
in the Hamilton catalogue "An Allegory," but actually representing Joseph in Egypt (an Egypt of the Italian Renaissance, with porticoes, statuary, *et al.*), which was bought for £315—another bargain. There is one other point about the sale catalogue itself which is worth noting: this is the odd way in which the passage of fifty years manages to produce a "period" atmosphere. The various lots are not often described at length, but when they are the result is a flowery and not unpleasing word music sounding a little strange to our more sober ears. Thus: "The composition of this admirable picture . . . painted with a rich impasto of colour, accompanied with admirable firmness of hand." This, if you like, is mere pedestrian prose. I turn a page or two and find authentic lyricism. Here it is: "This classic scene represents the fresh and verdant groves of Arcadia, in which is introduced the poetic fiction of the centaurs, two of which are fondly embracing in the foreground, and a second pair is seen sportively bounding over the meadows at a little distance. The enchanting beauty of the landscape, and the spirit and energetic expression displayed in the imaginary creatures, render this a production of matchless excellence."

SUN HEALTH TOURS

If Midsummer, 1932, be memorable for nothing else, it will be recalled as a vintage period of sunshine. But the year is mellowing. The evenings will soon be drawing in with autumnal chill. Then the dark days and the depths of winter! How to escape them?

Here is the new winter travel idea. *Make this a sunshine year.* Follow the sun southwards on one of our special Sun Health Tours, remarkable for their reasonable cost, both in health and travel values. You can dispel all doubt and depression by retaining the golden goodwill of sunshine in the glorious Spring and Summertime of South Africa, while Europe is winter-bound.

The Director, South African Government Travel Bureau, South Africa House, 73 Strand, London, W.C. 2 ('Phone: Temple Bar 4488), will be pleased to send you *gratis*, on request, an attractive programme of inclusive travel to this Dominion. Ask for "Sun Health Tours—Series B."



THE WORLD OF MUSIC.

CHOPIN IN ENGLAND.

I HEARD a pianist play some Chopin the other day, and, as usual, he played this music too sentimentally and often too fast. The legend that Chopin was a composer for languishing young ladies still survives, and many musicians and amateurs have a complete misconception of Chopin's personality. It happens that there has just been published by by Desmond Harmsworth a new edition of Chopin's Letters. These letters were collected by Henryk Opieski, and they have been well translated from the original Polish and French by E. L. Voynich. They enable us to see Chopin very much as he was—honourable, conscientious, sensitive, highly exacting, and extremely intelligent.

For English readers this collection of letters, which is the most complete in our language, is of exceptional interest, because there are included in it a number of letters written by Chopin during his only visit to England, in the year 1848. In these letters Chopin, accustomed to the highest intellectual and cultured society of France, gives, often in considerable detail, his impressions of England and the English people. He first stayed at 10, Bentinck Street, Cavendish Square, and then at 48, Dover Street, Piccadilly, where at last, he says, he has "a large and fine room in which I can breathe and play and where to-day, for the first time, the sun has paid me a visit." This, appropriately enough, was on the First of May.

MUSIC IN 1848.

Chopin describes his first experience of music in England as follows: "I heard Miss Lind in the 'Sonnambula.' It was very beautiful. I met her personally . . . and she very graciously sent me a most excellent stall with her card. As I had a good place I heard well. She is a typical Swede; not in an ordinary light, but in some sort of Polar dawn. She is enormously effective in 'Sonnambula.' She sings with extreme purity and certainty, and her piano notes are steady, and as even as a hair. A stall costs 2½ guineas."

Chopin also informs his Paris friends that "old Wellington sat underneath the Queen's box, like an

old monarchical dog in his kennel, under his crowned Lady," and that "all the Parisian pianists come here, they want classical things at the Philharmonic. Ralberg has been engaged for twelve concerts in the same theatre where Lind appears. Hallé is going to play Mendelssohn."

Elsewhere he remarks that he has been invited to play at the Philharmonic, but "I don't want to play there because it would be with the orchestra. I have been there to observe. Prudent played his concerto and it was a fiasco. There one must play Beethoven, Mozart, or Mendelssohn, and although the directors and others tell me that my concertos have already been played there, and with success, I prefer not to try, for it may come to nothing. The orchestra is like their roast beef or their turtle soup; excellent strong, but nothing more. All that I have written is needless as an excuse; there is one impossible thing: they never rehearse, for everyone's time is dear nowadays; there is only one rehearsal and that is public."

CHOPIN AND THE PHILHARMONIC.

It is very interesting to learn that our famous old Royal Philharmonic Society was very much the same in 1848 as it is to-day. Chopin's observation about inadequate rehearsing is especially noteworthy, for a few years ago the finest pianist who has visited London in recent times, Artur Schnabel, had exactly the same experience as Chopin, but he only found out the inadequacy of the rehearsing after he had engaged himself to play. Nevertheless, Schnabel felt like Chopin and actually wrote a letter, which appeared in the *Times*, pointing out the impossibility of musicians doing justice to the music they played under these conditions. I am afraid this letter only earned him the animosity of some narrow-minded musicians here, and if our Royal Philharmonic Society survives another hundred years, I expect that some foreign musician in the year 2000 will be making exactly the same observations about it as Chopin made in 1848 and Schnabel about 1928.

CHOPIN'S FEES.

There is a great deal of interesting matter that I could quote from Chopin's letters, for they are concrete and practical and waste no space on verbiage; but I

shall only mention the fact that Chopin was looked upon by some of his professional colleagues as an amateur and was treated as a *grand seigneur*, "because I wear clean shoes and don't carry visiting cards stating that I give home lessons, play at evening parties, etc."

He was told by Broadwood, on whose pianoforte he played in London, to ask 20 guineas for playing in a private house. This is what he received from Lady Sutherland and others. He tells an amusing story of how "old Lady Rothschild" asked him how much he charged, and when he told her this fee he says: "The good lady, obviously kind, thereupon told me that it is true that I play very well, but that she advises me to take less, as moderation is necessary this season."

So we see the more the world of music changes the more it remains the same. W. J. TURNER.

The medical properties of the famous Carlsbad springs are known all over the world. It is claimed for Kutnow's Powder that this preparation embodies the identical properties of the waters of Carlsbad. The medical Press, and such renowned physicians as the late Sir Morell Mackenzie and the late Professor Lawson Tait, have endorsed the claims of Kutnow's Powder, and we are told that the best method of securing the benefits of these improved Carlsbad Salts is to take them in a glass of warm water before breakfast, preferably with the juice of half a lemon.

For the woman who treasures the beauty of her complexion, a simple aid to preserving and improving the skin is Larola. This excellent lotion is both a skin tonic and beautifier, and, spring, summer, or winter is always reliable. Made by Beetham and Son, of Cheltenham, a firm famous for their toilet preparations, Larola enjoys a world-wide reputation. It has many qualities. While preventing redness and blistering, it yet allows the acquisition of a becoming tan. It is also a sure preventive against insect bites, and soothes the skin, leaving it soft, smooth, and fragrantly fresh. Another notable feature is that it provides a perfect powder base. Larola applied to hands and arms is equally beneficial. It is obtainable everywhere in 1s. 6d. bottles.



Kinmel School

∴ The Empire Public School ∴

ABERGELE, DENBIGHSHIRE

THIS magnificent educational centre is situated 400 feet above sea level in a delightful park of 300 acres overlooking the sea, with bracing mountain air.

Here a boy receives a sound general education to the age of 15 or 16, and may afterwards specialise in modern languages, commerce, etc., in order to train for his future career. Staff of Honours graduates.

Every modern comfort is installed, ample varied dietary, electric cooking, central heating throughout. Fine facilities for all kinds of sport, bathing and athletics. Engineering shop and model business office.

Chairman of Council: Rt. Hon. Lord Teynham.

FEES: 120 GUINEAS PER ANNUM, INCLUSIVE

Fully Illustrated Prospectus Free, from
The Bursar, Kinmel School, Denbighshire



Can't Sleep—Can't Eat —Can't Work

—Victim of Self-Poisoning.

Many of us are only half ourselves, only 50 per cent. efficient, because of a foul condition of the intestines. Due to our sedentary habits and unnatural eating, our intestines become slow and sluggish and fail to move out the waste matter in time. It putrefies within us and sets up toxins and poisons that are absorbed by the system and cause a state of auto-intoxication or self-poisoning. This results in acidity, acid indigestion, bad breath, coated tongue, headaches, irritability, lassitude, and sleeplessness.

Any person who is not feeling up to par should begin drinking hot water with the juice of half a lemon every morning upon arising. It is well to add to this a tablespoonful of Kutnow's Saline Powder, for this improves the

action of both the water and lemon juice. Kutnow's Powder is a famous natural saline-alkaline aperient that has been used for years to reduce acidity and combat putrefaction in the gastrointestinal canal. It makes a delightful effervescent drink that anyone will relish.

Get about four ounces from any chemist, and take it regularly every morning for a week. See what a difference in your physical condition, even in so short a time. Mark the better appetite you have and the improved digestion. Note the new strength and energy you feel. It's really marvellous the difference when one is internally clean.

Ask your chemist for Kutnow's Powder. Four ounces is enough to make a conclusive test.

When in Canada

Smoke a **FRESH** cigarette

British Consols

MILD, SWEET, OLD VIRGINIA

"Made **FRESH** — Kept **FRESH**"

SEALED IN MOISTUREPROOF CELLOPHANE

MACDONALD'S CIGARETTES & TOBACCOS, MONTREAL, CANADA

Let the "GREAT EIGHT" Help You when You Go to Paris and Berlin.

At the Paris Offices of "THE ILLUSTRATED LONDON NEWS," "THE GRAPHIC," "THE SPHERE," "THE SKETCH," "THE TATLER," "THE BYSTANDER," "BRITANNIA AND EVE," "THE ILLUSTRATED SPORTING AND DRAMATIC NEWS," 65 and 67, Avenue des Champs Elysées, and at Berlin, 32, Kurfürstendamm, there is a comfortable Reading Room where current and back copies of all the "GREAT EIGHT" publications may be read. In addition, advice and information will gladly be given free of charge on hotels, travel, amusements, shops, and the despatch of packages to all countries throughout the world.

Our Advertisement Agents for France, Belgium and Germany are the Agence Dorland, who should be addressed (regarding French and Belgian business) at 65 & 67, Avenue des Champs Elysées, Paris, VIIIe, and at 32, Kurfürstendamm, Berlin, W.15, regarding German business.

For Switzerland and Italy our Advertisement Agents are the Agence Havas, who should be addressed at 8, Rue de la Rôtisserie, Geneva, Switzerland.



The GREAT EIGHT Reading Room in Berlin.



Vienna



Ramp of the Parliament; in the background, the Museums.

THE CITY OF GARDENS

THE IDEAL PLACE FOR RECREATION,
MUSIC, ART AND SPORT

ART: Centre of medieval Art, History and Romance. World-famous Theatres (the former Imperial Theatres are closed from July 15th to September 1st), Art Museums, Historical Palaces, beautiful old Ecclesiastical Buildings.

MUSIC: The home of Mozart, Beethoven, Schubert, Haydn, and Strauss, who survive in their immortal creations, especially in Vienna.

SPORT: Two 18-hole Golf Courses in the proximity of the City, Horse-races, Polo Matches, Shooting, Fishing, Water-sports.

SURROUNDINGS: The Wooded Hills of the Vienna Forest reach down to the suburbs. Motor buses to all points.

MILD AND SUNNY CLIMATE

Autumn and Spring the most commendable seasons of Vienna

Sanatoria and world-renowned Physicians offer to all sick persons the hope for a speedy recovery.

Reduced prices in all Hotels in spite of their modern comfort.

PROSPECTUS and INFORMATION at the Leading Tourist Offices and the Austrian Official Agencies:

LONDON: 31, Regent St., Piccadilly Circus.

BERLIN: W 8, Friedrichstrasse 78.

at the Viennese Hotels: Bristol, Imperial, and Grand Hotel.

PARIS: 1, Boulevard Hausmann.

ROME: Piazza del Popolo 18 and

Grand Hotel.

Commercial Information: VIENNA I., Chamber of Commerce, Export Department.

SPORTING PRINTS

The value to-day of old sporting prints is a matter of common knowledge. He is a wise collector who takes the opportunity to acquire, before they are exhausted, copies of the limited editions of prints after LIONEL EDWARDS, GILBERT HOLIDAY, IVESTA LLOYD, FRANK H. MASON, and other famous sporting artists of the present day.

Prices from
ONE GUINEA

Particulars on application, but
a personal visit is recommended.

THE SPORTING GALLERY,
32, King Street, Covent Garden,
London, W.C. 2

ASTROLOGY

Your Horoscope cast by astrologer of 30 years' world repute. Life's Prospects, possibilities described. Health, Marriage, Finance, Business guidance, Events, Changes, etc. Send P.O. 1/- Birth-date, stamped-addressed envelope for expert delineation, the accuracy of which will amaze you.

ELROY STUDIOS (ILN 5), 37, ALBEMARLE STREET, LONDON W.1.

Innumerable unsolicited testimonials received

NOVIO
TOILET PAPER
Rolls, Packets & Cartons
—most economical—
Sold everywhere.
See the "Lancet's" opinion, 27th July, 1907

READ AND KEEP . .

"The Sketch"

Every Wednesday,
ONE SHILLING.

Kodak
POST US YOUR SNAPS
"FOR BETTER RESULTS"
RETURNED TO-MORROW
lowest prices—finest quality
WALLACE HEATON LTD.
115, NEW BOND ST., LONDON, W.1

BAD AACHEN (Aix-la-Chapelle) WORLD-FAMOUS SPA FOR RHEUMATISM, GOUT, SCIATICA, NERVOUS DISORDERS

Within nine and a half hours, via Dover-Ostend, you can be at this restful Spa with its thirty-eight hot springs famed for their curative properties since Roman times. Rheumatism, sciatica and painful nervous complaints successfully treated. The spring waters are available directly at your residence.

Play golf on the superb course; tennis and other sports if you prefer. Smart cafés and entertainment. Beautiful forest scenery.

Full pension from Reichsmark 8.50 (approx. 10 shillings) in first class hotels.

FOR INFORMATION APPLY: VERKEHRSAMT BAD AACHEN (GERMANY)

THE CHRONICLE OF THE CAR.

BY H. THORNTON RUTTER.

MANY women are members of the various motoring organisations to-day, and our roads reveal almost as many cars being driven by them as by men. They are also competing against the sterner sex in many competitions, but the principal contest for women only is the Wakefield Challenge Trophy. Lord Wakefield presented this to the Women's Automobile and Sports Association some three or four years ago, and competitors have to take part in three very severe road trials to win it. As yet, no competitor has succeeded in obtaining the necessary first-class awards in each of the three trials held every year. This year, for instance, Mrs. Montague Johnstone and Mrs. A. G. Grippen have been successful in the first two trials, and either one or both can win the trophy if they are equally fortunate in gaining first-class awards in the final run. This is the London to Exeter Trial, taking place on October 8 and 9. Mr. Victor Riley has generously presented this year another handsome challenge Trophy for the runner-up to the winner. This *objet d'art* is the work of Mr. Gilbert, R.A., of Eros fame. It represents an ibex, the fleetest of all mountain climbers, poised on top of a rock. As severe hills are a feature of all three competitions, an ibex is certainly symbolically correct to remind the holder of this prize of the feats she has performed in gaining it.

Careful Driving Gives Economy. The holiday season is apt to bring extra vehicles on our roads, so that drivers need to exercise even greater care than usual to avoid accidents. Also careful driving largely helps to give economy in running costs. Quite recently an owner of a Morris Cowley saloon stated that his car had done nearly 28,000 miles on its original five Dunlop tyres, and that he hoped to reach a distance of 30,000 before renewing any of them. He also stated that the pattern of the treads is by no means worn off, "but I now have to use reasonable care on slippery roads." I am afraid some drivers do not think of the condition of the wheel coverings when apparently in a hurry, but

it pays to do so. This Morris Cowley owner put down the excellent mileage that he had covered to changing the wheels round, including the spare, every few months, avoiding fierce acceleration or spectacular braking, and regularly checking up the tyre pressures and the correct alignment of the wheels.

Self-Starting Rover Engines.

I am glad to record that our English motor manufacturers are not above "taking a leaf" out of the U.S.A. makers' "book" when such gives easier motoring. The other week the Rover Company held an exhibition at their works in Coventry of their new 1933 models, and these cars have been fitted with an automatic engine-starter which restarts the motor should it "stall" on the road. In fact, the driver has only to leave the ignition key turned on in the lock on the dashboard and automatically the electric motor starts up the engine, should it not already be turning over on its own power. This system was first applied on U.S.A. motor-cars, and Rovers are the first British makers to adopt a similar method of ensuring that the engine will not stop working until the driver wants it to halt. Another excellent innovation on the new 1933 Rover models is the easy-to-change four-speed gear-box with silent second and third-speed ratios as well as the top gear. The easy changing is performed by simply lifting the foot from the accelerator pedal, and then the free-wheel mechanism placed at the rear of the gear-box allows the driver immediately and silently, without any possible chance of "clashing," to alter the gear-ratio as he or she wills, either up or down, with or without the use of the clutch-pedal. For an extra £5, an automatic vacuum operated clutch throw-out mechanism is fitted on these Rover cars, another excellent U.S.A. idea for helping novices and nervous drivers to perform as well as the best racing driver in the world, as far as gear-changing is concerned. These novelties, added to the rubber supports of the engine, to deaden any possible vibration being passed to the occupants of the carriages, make the new 1933 Rover range of cars run as smooth and silently as shadows on a wall. The 1933 Rover programme includes two types of 10-25-h.p. models—the family saloon and the special "Ten," listed at £195 and £228 respectively; the

six-cylinder 14-h.p. Rover "Pilot" saloon at £258, and the "Speed Pilot" sports saloon at £350; the "Meteor" 16-h.p. saloon at £395; the "Meteor" 20-h.p. saloon at £445; and the "Speed Twenty Meteor" chassis only at £485. This last-named model has special coachwork in various styles by well-known coachbuilders specialising in sports cars. Its speed is about 90 miles an hour.

Class Cars Team Win.

Whatever the competitors and spectators along the route thought about the recent Scottish Rally, the severe roads on the western side of the Highlands demonstrated the sterling qualities of the high-class cars taking part in this tour of Scotland. The winners of the team prize were Mr. W. Martin (Lanchester), Mr. W. M. Wallace (Bentley), and Mr. C. E. W. Sleight (Daimler). Also, I expect my American friends shouted "Whoopie!" when their journals recorded that the winner of the large car class was Mr. J. S. Couldrey's "Straight Eight" cylinder Hudson, which was awarded the *Autocar* trophy and scored the highest marks in the competition. Another class car, Miss Margaret Allan's Lagonda, won the Ladies' Prize, the one trophy which I coveted the most, as it was a silver nef, or model of a Norse corsair galley, which tradition holds brought my ancestors in the days of Rollo from Scandinavia to Great Britain. Both the owner and the car well deserved this prize for their excellent performance. I also should like to congratulate Mr. W. A. Scott-Brown, whose Alvis only lost equal first place with the winning Hudson because the latter scored an extra four marks as it carried an additional passenger to those in the Alvis. So the Alvis was placed second, with Mr. Alexander Jack's Armstrong-Siddeley saloon third, 2.2 points behind, and Mr. David Martin's Lanchester fourth, a decimal fraction behind the Armstrong-Siddeley. In fact, fractions of marks separated the third, fourth, fifth, and sixth placings, all of whom, I am glad to say, earned the five marks awarded for driving within five inches of the curb in the driving test, in which most of the competitors failed. Captain Cyril Siddeley won the open car "beauty" prize, with the same Armstrong-Siddeley which gained a similar award in the Torquay Rally Concours d'Élégance.

MONTTE

The New Summer Sporting Club

by the sea, with a roof-garden and picturesque night clubs. "L'Île Enchantée" offers incomparably lovely spectacles. The Olympic Swimming Pool, Solarium, Golden Beach, Luxurious Restaurant, The Avenue des Palmiers and the picturesque "souks provençaux."

THE MONTE CARLO BEACH HOTEL
and
THE NEW HOTEL DU BEACH
HOTEL DE PARIS
and 80 Hotels

REFINEMENT AND MODERATE TARIFFS.

Particulars from the *Ste des Bains de Mer*.
Service "I.L.," Monte Carlo.

CARLO BEACH



A return to the
STRAIGHT HANDLED RAZOR!

The **KROPP**
ALL BRITISH

Complete and lasting satisfaction is the lot of every Kropp user. The virgin keenness of this world-famous razor is retained through years of daily use with stropping and occasional setting.

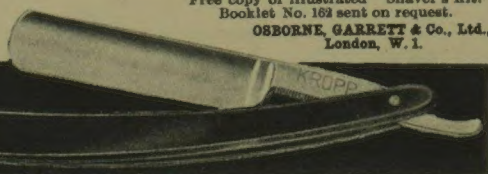
It never requires grinding.

In case, Black handle, 10/6. Ivory handle, 18/-

From Hairdressers, Cutlers, Stores, etc.

Free copy of illustrated "Shaver's Kit." Booklet No. 162 sent on request.

OSBORNE, GARRETT & Co., Ltd., London, W. 1.



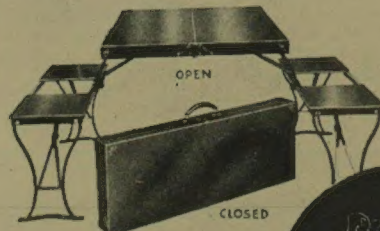
Carry a
big table
& 4 chairs
wherever
you go

No loose parts, nothing to go wrong. Ought to be standard equipment on every car. Just the thing for the garden—seaside—camping. Makes picnicking a real pleasure! Obtainable from all stores or direct.

Flexion Products Ltd.

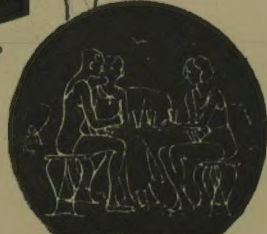
FLEXION legless TABLE

The Flexion Legless Table is an absolute revelation. Closed it looks like a suitcase. Opened—and fitted one minute later—it is a rigid, roomy, legless table with four comfortable seats. What an ingenious invention! Neatest thing ever seen. Frame made of pressed steel. Top of table and seats made of patent material—sun and waterproof.



PRICE
£4:4:0
COMPLETE

Write for leaflet, copiously illustrated, showing its many uses.
(Dept. 14) - The Hyde,
Hendon, London, N.W. 9





Quality Sells

"A Whisky in a class by itself, which has been in the hands of the same family ever since its inception, and which through long years of popularity has steadily maintained its unique standard of excellence."

"Overseas Daily Mail."

Wm. Sanderson & Son, L^{td}
Distillers — LEITH
Estd. 1863.



Oakey's WELLINGTON KNIFE POLISH

The original and reliable preparation for cleaning and polishing cutlery. Canisters at 1d., 2d., 3d., 6d., 1/-, 2/6 and 4/-

Oakey's WELLINGTON LIQUID METAL POLISH

Gives a real, lasting polish to all metals, including silver and glass—windows, motor screens, mirrors, etc. Tins 3d., 4d., 7d., and 1/3.

JOHN OAKLEY & SONS, Ltd., Wellington Mills, London, S.E.1.
(Also makers of non-inflammable Liquid Metal Polish.)



NICE ATLANTIC HOTEL

Newest first-class Hotel of distinction.

Greatest comfort and atmosphere of home. 200 Rooms.

MODERATE TERMS.

Swiss Proprietor.

THE LONDON ELECTROTYPE AGENCY, Ltd.

Publishers, Authors, Illustrated Press Agents, &c., should apply to the above Agency in all matters dealing with arrangements for reproducing Illustrations, Photographs, &c. Sole Agents for 'The Illustrated London News,' 'The Sketch,' &c.

10, ST. BRIDE'S AVENUE, E.C. 4

BAILEY'S TURNSTILES



Supplied to Greyhound Tracks, Racecourses, Cricket and Football Clubs, Zoological Gardens, Piers, Baths, Etc., all over the world.

Sir W. H. BAILEY & Co. Ltd.
Albion Works, MANCHESTER.

By Appointment to  H.R.H. The Prince of Wales.

The greatest advance in modern camera construction



THE NEW LEICA

MODEL II.
With built in Rangefinder.

Focussing is entirely automatic. You merely sight the subject in the middle of the rangefinder, this automatically sets the lens at the proper stop. You cannot take faulty or indistinct snaps with the Leica. The cheapest camera in use, the cost per negative is only 1d. 36 exposures with one loading. Ideal for touring and every form of photography. Fits the pocket. Interchangeable lenses for every conceivable subject. List free.

From £22-0-0

A big allowance on your present camera in part exchange. Deferred terms if desired. Every make of Camera and Cine apparatus in stock. Also used cameras greatly reduced. Lists free.

WALLACE HEATON LIMITED

119, NEW BOND STREET
And at 47, BERKELEY STREET, LONDON, W. 1.

TERMS OF SUBSCRIPTION

(1932) TO

"THE ILLUSTRATED LONDON NEWS."

PAID IN ADVANCE.

INLAND.

Twelve Months (including Christmas Number) ...	£3 4 0
Six Months ...	1 10 0
Including Christmas Number ...	1 14 0
Three Months ...	0 15 0
Including Christmas Number ...	0 18 10

CANADA


Twelve Months (including Christmas Number) ...	£3 1 8
Six Months ...	1 9 3
Including Christmas Number ...	1 12 6
Three Months ...	0 14 8
Including Christmas Number ...	0 17 10

ELSEWHERE ABROAD.

Twelve Months (including Christmas Number) ...	£3 11 4
Six Months ...	1 13 9
Including Christmas Number ...	1 17 6
Three Months ...	0 17 0
Including Christmas Number ...	1 0 4

Subscriptions must be paid in advance direct to the Publishing Office, 846, Strand, in English money: by cheques crossed "The National Provincial and Union Bank of England, Limited": or by Post Office Orders, payable at the East Strand Post Office, to THE ILLUSTRATED LONDON NEWS AND SKETCH, LTD., 846, Strand, London, W.C.2.

The Agence Havas is specially appointed to receive advertisements for "The Illustrated London News" for Western European countries, excepting France, at its Head Office, 62, Rue de Richelieu, Paris, and at all its branches. The representation for French advertising is in the hands of the Agence Dorland at 65-67, Avenue des Champs Elysées, Paris & branches.



The Assurance of Skin-Health in many a home —throughout the world!

Soap 1s. Ointment 1s. 3d. and 2s. 6d. Talcum 1s. 3d. Shaving Stick 1s. 3d. Sold at all chemists. British Depot: F. Newbery & Sons, Ltd., 31, Banner St., London, E.C. 1. Cuticura Shaving Cream 1s. 6d. a tube.

Cuticura for PURITY

TRIUMPH

The finest light car in the World.

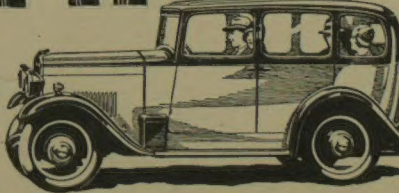
SUPER NINE from £179

The most perfect example of the modern light car, this luxuriously appointed family saloon has more room, more power, fine lines, four silent speeds, hydraulic brakes, rear petrol tank.

Write for details of all models, from £140.

Dunlop tyres and Lucas electrical equipment standard.

Triumph Motor Company Limited, Coventry. London: 218 Gt. Portland Street, W.1.



A MAGAZINE MADE FOR AUGUST

With Stories that thrill, interest and enlighten

"The elephant rolled like a boat on a wind-less ground swell, and the sun beat down like hot brass. There was neither road nor trace of human footstep. The mahout, who was more than half-asleep, allowed the elephant to choose his own way in the general direction of the rock-ribbed hills. Chullunder Ghose sat upright underneath a black umbrella, because he could not otherwise, with any comfort, hold the thing between his fat face and the sun. Larry O'Hara sat on the other side of the howdah, also upright, because anything whatever interested him. He had the kind of blue-grey eyes that only sleep at night, and even then as trigger-lightly as a watch-dog's.

"Sahib," said the babu, "we have a proverb that the hypocrite asks always for the bird, but that the valorous man asks only for the bow and arrows."

"Well, what of it?" asked O'Hara.

"This obese and talkative babu, intimidated by the slings and arrows of outrageous fortune, is a Hamlet who has seen what U.S.A. Americans would call a lot of hot stuff, and a lot more cheap baloney. Life is like that: two-thirds hokum. And the other third is nearly nine-tenths stupid. Just about a tenth of one per cent. of life is hell and heaven, mixed into a drunken and beautiful madness. But that is enough. I am mad. You are mad. This elephant is mad. And so is Lalla Lingo. *Verb sap.*"

"What's wrong with the elephant?" O'Hara asked him.

"He obeys us. He could shake us off, and roll the howdah off, and run to where a hundred elephants are roaming wild and uncontaminated by a sense of duty."

"Lalla Lingo?"

"Is a man of many talents, without philosophy enough to cherish them beneath a sense of humour in the autocratic solitude he might enjoy if he were only not a propagandist. Think of



This beautiful signed portrait of

**TALLULAH
BANKHEAD
GIVEN AWAY**
with this issue

"Look here, old girl, I've been thinking it over and if you really insist I'm prepared to do all I possibly can to help you. . . ."

All Azalea's life reluctant people, looking shame-faced, had constantly come to her and said they were ready to do something for her that previously they had sworn they would never do.

In 1909, a mere Saul among prophets, on witnessing the defeat by Azalea, aged four, of her septuagenarian grandfather (educated Eton and Balliol College, Oxford; called to the bar in 1860; Q.C. 1871; King's Bench Judge 1889; Victorian to the backbone, irascible and unbending) in a battle of wills that ended in Sir Mervyn obediently crawling on her mother's dusty drawing room carpet beneath a moth-eaten tiger-skin rug, would have predicted a masterful career for the auburn-haired imp on whose bronze eyes anger seemed to encrust a greenish patina.

Nurses, their bodies stiffened by whalebone, their wills indurated and their wits sharpened by years of conflict with nursery mutineers, either walked the plank or laid down not only their arms but their entire personalities for Azalea to trample on. Other servants—even butlers who called her the little devil in their pantries—after suffering the pressure of Azalea's thumb in silence, only maintained that sturdy independence of character, which is the British domestic's birthright, by subsequently being covertly ruder than usual to Azalea's parents. . . ."

A good *Society* story by George Froxfield—"AZALEA ABDICATES" . . . a rather risky experiment in matrimonial strategy.

Get it at the Bookstall as you go on holiday

him. He owns a village, whose inhabitants believe he is a god in an imported suit of Palm Beach reach-me-downs. It is an honour if he takes their women. It is privilege to them to build his house, and grow his corn, and bring him meat. He has his books, his European education, and an income that is ample for exotic needs. And yet he wants more. So he subsidizes murder—"

"We don't actually know that," said O'Hara

"And he subsidizes the police—"

O'Hara interrupted: "That is also something that we can't prove . . ."

"CASE THIRTEEN" by Talbot Mundy proves that a little play acting is a useful thing, even in the Secret Service. A gripping story for an afternoon on holiday

"CASE THIRTEEN" by Talbot Mundy

"FAST LADIES" by Barré Lyndon

"THE LAST LOVER OF MATA-HARI"

by Henry Baerlein

"THE GENTLE ART OF LOSING MILLIONS"

by Shaw Desmond

"PEARL DIVERS" by William J. Makin

"REAL ROBINSON CRUSOES" by C. Fox Smith

"VENETIAN GLORY" by J. F. Dwyer

"HOLLYWOOD-ON-SEA" by Margaret Chute

"HIS MAJESTY'S AERONAUTS"

by J. G. Sarasin

"QUEER TALES OF LONG AGO"

by F. Matania, R.I.

"SUPPRESS THE BRIGHT YOUNG PEOPLE"

by Margery Lawrence

"BIG BUSINESS" by Gordon Beckles

"OPEN LETTERS TO THE WOULD-BE'S

OF THE THEATRE" by Hannen Swaffer

"REPRODUCTION ROOMS" by Winifred Lewis

"A BEAUTY QUESTIONNAIRE" by "Chrysis"

"CRUISING IN COMFORT" by Madge Garland

A PAGE FOR THE SPORTSWOMAN

"FOR THE WEARING OF THE GREEN"

by Barbara Locke

"GATES AND GARDENS" by Peggy Fremantle

"ARE SOME SUBJECTS UNSUITABLE

FOR THE SCREEN?" by Sydney Tremayne

"AZALEA ABDICATES" by George Froxfield

"THE MILLION WATER" by Vincent Cornier

"HOLIDAY CATERING" by A. H. Adair

"ICE CREAM AND FROZEN SWEETS"

by Mrs. Robert Noble

MOTORING: Conducted by the Earl of Cardigan

THE AUGUST ISSUE OF

BRITANNIA AND EVE